



Government of Bombay
Education & Industries Department

Report of the Committee for Music Education, 1948-49



BOMBAY

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PREFACE

The Music Education Committee was appointed under the following Government Resolution, Education and Industries Department, No. 6733, dated the 24th March 1948 :—

RESOLUTION OF GOVERNMENT.

Government considers it desirable to promote the study and appreciation of music. The teaching of Music at present does not find a definite place in the syllabus of studies for Secondary or Primary Schools except in Girls' Schools. Government considers that the study of the subject should receive greater encouragement in our educational institutions and its teaching should be on sound basis. The question as to what extent the study of music should form part of syllabus for primary, secondary and higher education needs consideration

2. Government is accordingly pleased to appoint a Committee to survey the whole field of Music education and in particular to examine and make recommendations on the following matters :—

(i) The place of music in the various stages of our educational system.

(ii) Qualifications to be prescribed for teachers of Music in (a) Primary, (b) Secondary and (c) Special Schools.

(iii) Grants-in-aid to be paid to Schools in respect of Music.

(iv) Curriculum in Music to be followed in the various types of Schools.

(v) The syllabus in Music for public examinations, viz. the Primary School Certificate and the School Leaving Certificate.

(vi) The possibility of having a uniform system of notation of Indian Music.

3. The Committee should consist of the following members :—

Non-Officials.

1. Mr. G. B. Jathar (Chairman).
2. Mr. S. A. Deshpande.
3. Mr. K. G. Phulambrikar (Master Krishna).
4. Mr. V. N. Patwardhan.
5. Mr. B. R. Deodhar.
6. Mr. S. R. Tatti.
7. Mr. Kanchanlal Mamawala.
8. Mr. D. G. Vyas.
9. Mr. G. H. Ranade, Member and Secretary.



सत्यमेव जयते

Official.

10. The Director of Public Instruction or his nominee (Ex-officio).

The Committee should have its headquarters at Poona and should submit its report within three months from the date of appointment.

4. The non-official members attending the meetings of the committee will be entitled to :—

(i) one and half second class return fares for journey, performed by Railway. (ii) Daily allowance and road milage in the scale applicable to the Officers of the first grade. The members actually travelling by first class will be eligible to draw a single fare of the first class *plus* extra half fare of the second class.

5. A lump sum Honorarium of Rs. 300 should be paid to Mr. G. H. Ranade, Member and Secretary to the Committee.

6. Sanction is accorded to the entertainment of a clerk and a stenotypist on a fixed pay of Rs. 75 per mensem each and of a peon on Rs. 30 per month *plus* Dearness Allowance admissible in accordance with the general orders of the Government for a period of three months.

7. The following additional expenditure in connection with the work of the Committee is also sanctioned :—

	Rs.
(i) Travelling allowance to Non-Official members ...	500
(ii) Contingencies	200
	700

8. The Superintendent, Government Printing and Stationery, should be requested to supply to the Committee on loan one type-writer,

9. The Director of Public Instruction should be requested to point out in due course a source from which the expenditure involved should be met during the next financial year, viz. 1948-49.

By order of the Governor of Bombay,

(Signed) D. S. JOSHI,

Joint Secretary to Government.

SUBSEQUENT RESOLUTION :

Music Education.

Constitution of a Committee to
Survey and make recommenda-
tions regarding the —

GOVERNMENT OF BOMBAY.

EDUCATION AND INDUSTRIES DEPARTMENT.

Resolution No. 6733.

Bombay Castle, 28th April 1948.

Read Government Resolution, Education and Industries Department, No. 6733, dated the 24th March, 1948.

Letter from the Chairman, Music Education Committee, dated the 6th April 1948.

Letter from the Secretary, Music Education Committee, dated the 20th April 1948.

RESOLUTION.—Government is pleased to direct that the work of the Committee appointed under Government Resolution, Education and Industries Department No. 6733, dated 24th March 1948, to survey the whole field of Music Education should be started from June 1948, and that the Committee should submit its report before the end of August 1948. The clerical and menial Staff for the Committee should not be appointed before June, 1948. In the meanwhile, the Secretary of the Committee should do the preliminary spadework in consultation with the Chairman.

By order of the Governor of Bombay,

N. S. PARDASANI,

Education Officer of the Government.

Accordingly the Chairman and the Secretary held their preliminary meeting on the 5th and 6th of May 1948 at Bombay and took the following decisions :—

1. The Office of the Committee should be set up at the Secretary's place, 72/C, Narayan Peth, Poona 2.
2. The Secretary should invite suggestions from the public on the questions raised by Government in the terms of reference and give due publicity to the Committee's work through the leading news-papers and periodicals of the province. He should also keep himself informed of any views and criticisms that may appear in the papers about the Committee's work.
3. The Director of Public instruction should be requested to name the Official Member on the Committee.

4. The first plenary meeting of the Committee should be called on the 6th of June 1948 at Poona for which the agenda was fixed up.

Miss S. Bapat, M. A., Inspectress of Girls' Schools, C. D., was in due course nominated by the Director of Public Instruction as the Official Member.

The first plenary meeting of the Committee was held on the 6th June 1948 at Poona in the B. J. Wadia Library Hall of the Fergusson College and subsequently the Committee met 32 times inclusive of 14 meetings held for taking oral evidence.

It soon became obvious that three months was too short a period for doing full justice to the work assigned to the Committee. The Committee, therefore, made a request to Government to extend this period by another three months in the first instance and later on to the end of January 1949, which request was kindly granted.

In the first meeting the Committee framed its Questionnaire and appointed a Sub-Committee for sifting the replies to the Questionnaire.

SUB-COMMITTEES :

1. *Sub-Committee for sifting the replies to the Questionnaire—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. B. R. Deodhar
3. Mr. S. R. Tatti
4. Mr. G. H. Ranade, *Secretary*.

The other Sub-Committees given below were appointed in the Second Meeting of the Committee held on the 7th and 8th of August 1948.

2. *Music Notation—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. B. R. Deodhar,
3. Mr. V. N. Patwardhan.
4. Mr. K. G. Phulambrikar.
5. Mr. G. H. Ranade, *Secretary*.

3. *Music Courses and Syllabuses—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. B. R. Deodhar,
3. Mr. V. N. Patwardhan.
4. Mr. K. G. Phulambrikar.
5. Mr. K. H. Mamawala.
6. Mr. G. H. Ranade, *Secretary*.

4. *Qualifications and Scales of Pay of Music Teachers and Grants-in-aid—*

1. Mr. G. B. Jathar, *Chairman*.
2. Miss S. Bapat.
3. Mr. V. N. Patwardhan.
4. Mr. K. G. Phulambrikar.
5. Mr. G. H. Ranade, *Secretary*.

ORAL EVIDENCE AND INTERVIEWS.

(a) *For Karnatak Group—At Dharwar—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. S. R. Tatti.
3. Mr. G. H. Ranade, *Secretary*.

(b) *For Poona & Other Maharashtra Districts—At Poona—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. V. N. Patwardhan.
3. Mr. K. G. Phulambrikar.
4. Miss S. Bapat.
5. Mr. G. H. Ranade, *Secretary*.

(c) *For Bombay—At Bombay—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. S. A. Deshpande,
3. Mr. B. R. Deodhar.
4. Mr. D. G. Vyas.
5. Mr. G. H. Ranade, *Secretary*.

(d) *For Gujarat—At Ahmedabad and Baroda—*

1. Mr. G. B. Jathar, *Chairman*.
2. Mr. B. R. Deodhar.
3. Mr. D. G. Vyas.
4. Mr. K. H. Mamawala.
5. Mr. S. A. Deshpande.
6. Mr. G. H. Ranade, *Secretary*.

To speed up the work of sifting and circulating (among the members), the replies to the questionnaire were solicited in three identical copies. The questionnaire in triplicate-copies was sent to all prominent Primary and Secondary Schools, Training Colleges, District and Municipal School Boards, Women's Schools and Colleges and to Music Scholars and Institutions and Musicians belonging to the different parts of the Province and these numbered 406. The number of those who replied was 220. A number of persons and Institutions were invited to give evidence before the Sub-Committee at places suitable in the several cases.

A list of these is given in Appendices. (Nos. 2 & 3.)

The respective Sub-Committees visited the following Institutions :—

1. The Poona Bharat Gayan Samaj and its Bhaskar Sangeet Vidyalaya, Poona.
2. The Bharatiya Sangeet Prasarak Mandal and its Gandharva Maha Vidyalaya, Poona.
3. The School of Indian Music, Bombay 4.
4. The College of Music, Baroda.
5. The Museum, Baroda.
6. The Central Library, Baroda.
7. The Fellowship School of Bombay (Music Classes).

Most of the Members had already visited many similar institutions in Bombay, Poona and other places. No separate official visits were therefore given to them.



CHAPTER I

INTRODUCTION.

As the school-boy wrote in his essay on Man, "All other animals are imperfect ; man alone is a perfect beast." In his well-known and oft-quoted stanzas the poet Bhartrhari reserves this description for the man without art, without literature and without music. Such a one, he says, is verily a beast, perfect in all respects except in lack of tail and horns. Most people in India could claim to be lovers of music at least in the sense that they would not wish to be involved in this condemnation by Bhartrhari or the equally famous condemnation by Shakespeare of "the man that hath no music in himself." Individual modesty combined with collective narcissism has tended to be one of our latter-day characteristics and this is possibly one of the side-results of our political subjection and our long struggle to end it. Our foreign rulers, reluctant to part with power, were in the habit of proclaiming our general ineptitude in politics as in all other spheres. Our natural reaction to this was to proclaim in strident tones not only that we were peculiarly fit for political independence but also that we possessed every virtue and every excellence. Now that our struggle for liberty has ended victoriously, our present mood is, or at least ought to be, to take quiet account of our real virtues and achievements but at the same time also to take careful note of our weaknesses and failures. Without offending this healthy spirit of dispassionate and modest self-appraisal, we may confidently claim that we are undoubtedly a very musical people. It may truly be said that music is a sustaining force and spontaneous expression of Indian life and that, much more than merely a detachable fringe on the stuff of our civilization, it is the very warp upon which our civilization is woven. In his *Sangit Bhava*, Maharana Vijayadevji aptly observes as follows : "(In India) music has not only animated the expression of religious emotion ; it has decided the forms of religious ceremonies and rituals like the *Arati* (आरती) as well. It has moreover permeated, to an immeasurable extent scarcely realised yet, the activities and the conduct of the country's daily domestic life. It may be observed in the social routine of an average Indian home and it could also be noticed in the gestures and gait peculiar to the women of India." It may perhaps be objected that to be struck, not to say moon-struck, by the music in the gait and gestures of women is a male characteristic seen not only in India but everywhere on the face of the globe ! However, to say that in India all our activities are penetrated and permeated, by music is to state what is a plain fact, and we have every right to be proud of it.

Music has also provided one common platform for all creeds and communities in India, and affords perhaps the most impressive example of cultural collaboration between Hindus and Muslims. The Muslims adopted the Hindu system of music and improved upon it. The *Khyal Gayaki* which constitutes the particular glory of Indian music was evolved

by Muslim genius working on the old Hindu foundations and for the last two hundred years and more, the foremost artistes and the most inspiring and soulful exponents of Hindustani music have been Muslims. The prestige of the Muslims in the field of music is great, so much so that, in the case of a Muslim artiste, superior worth and merit are generally *presumed*; in the case of a non-Muslim artiste, they have to be *proved*!

In our music thus moulded by the combined genius of Hindus and Muslims we possess one of the most glorious of our national heritages of which we have every reason to be proud. We have, however, little reason to be proud of the manner in which we have neglected the duty of maintaining the fulness, purity and integrity of this noble heritage.

Within recent years, a number of celebrated figures in the world of music have been removed by the hand of death without leaving behind them successors capable of adequately carrying on their tradition and such failure of succession is an ever-present danger we have to face. True, to no small extent, this is the fault of the artistes themselves who generally look upon their art much as a miser looks upon his hoards—as something to be hidden and not to be shared or bequeathed. There have been cases where this unfortunate tendency to conceal rather than impart knowledge has prevented some great musicians from teaching their art even to their own offspring. Apart from this narrow-minded and disastrous weakness in the mental make-up of many of our artistes, the blame in this matter must also be shared by those of us who profess to be lovers of music. No systematic efforts have so far been made to take all possible steps, by appeals to the artistes reinforced by adequate pecuniary inducements and in other ways, to ensure that the art of great musicians should not die with them. Representatives of certain special styles of music (e.g. the Gokhale style) which although ‘caviare to the general’ may nevertheless be of great value and inherent merit, have, some of them, died without leaving a trace of their art behind them, while others may possibly be pining in obscurity, unrewarded and unappreciated and destined, in course of time, to take their treasures of musical lore with them when beckoned by the inexorable hand of death. We must admit that we have not been sufficiently alive to the need of a planned and sustained campaign for seeking out custodians of whatever is valuable in our music and taking care that their special line of knowledge and skill is somehow preserved and perpetuated. A particular instance of this criminal negligence, of which we have been guilty, is the irretrievable loss of many old and valuable compositions (चौजस), which we have permitted to take place. This serious loss could have been prevented e.g. by taking phonographic records of the चौजस or at least by using the device of notation, for whatever it is worth. Isolated efforts being made in this direction need to be multiplied many times before they can be regarded as adequate and their aim should be to preserve everything of value, pertaining to music, whether it be a style of singing, a composition, a treatise or an instrument.

they should continue to perform their function of propagating religion and incidentally developing the public taste for music.

In short, every possible agency, old or new, should be fully exploited for the conservation, cultivation and development of music. Without such many-sided effort, no lasting and substantial results can be achieved.

Music is one of the imponderable graces which serves to strengthen unity and enrich human life. As one writer has put it, "music is a joyful and satisfying experience which lifts the individual to a higher level of satisfaction than is provided by most of life and increases the sum total of human happiness." The function of music is to provide nurture for the spirit of man and to help in achieving a harmonious personality, which, indeed, is the main object of education. We therefore consider that music should have an important place in any well-conceived scheme of education, and we heartily endorse the view of Government as expressed in the Resolution appointing this Committee, that the study of music "should receive greater encouragement in our Educational Institutions and its teaching should be on a sound basis." By encouraging the study of music in schools, what we shall be aiming at is not so much education *in* music as education *through* music. Just as the untrained eye is a mere jelly, so the untrained ear is nothing more than a mere hole. The object of music education in ordinary schools is to train the ear to distinguish between good and bad music. It is not to turn out professionals but to prepare discerning listeners and develop an aesthetic sensibility in sound, the possession of which should be a vital influence throughout the life of the pupil. Our view is that by making music a compulsory subject during the four years of the primary stage of school teaching and by carefully suiting the manner and matter of music instruction to the tender age and natural environment and aptitude of the pupil, he can be taught the fundamentals of music which should give a healthy direction to his taste in after-life. Although the broad aim of music education will continue to be the same in the Higher Standards, music can no longer be made compulsory there, if only because special aptitude will be required in the stages of music instruction above the elementary, and not all students can be expected to possess such special aptitude. In the Special Schools proposed by us, the professional aspect of music education will be prominent and these Schools will invite comparison with technical institutions, although even in them the cultural aspect will not altogether be ignored. The Special Schools will above all endeavour to give the highest instruction in the practical art of music and produce musicians of high quality and attainments, who would be able to follow music as a respectable and remunerative profession. The use of the direct, individual master-to-pupil method of instruction, hallowed by tradition, will obviously be more feasible and in place, in the Special Schools than in the ordinary Primary and Secondary Schools.

Among our sins of commission and omission against good music must be mentioned the fact that while we are loud in our complaint that cinema music is perverting public taste, we have made no serious attempt so far to counteract its influence. It is true that any art which is alive must grow, and that growth implies experiment and innovation. The objection to most of the music which proceeds from the cinemas, however, is not that it is novel, but that it is unlovely and alien to the spirit and genius of Indian music. People who would improve upon old forms of musical expression must themselves be firmly grounded in its principles and practice. It is feared that those who direct film music generally do not possess this essential qualification, and the results are to say the least, unfortunate. Especially, the crude attempt to import modes of western music into our system only yields fantastic, bastard products which are an offence to the trained and sensitive ear. A regular censorship of film music is likely to be resented as an unwarranted infringement of liberty of the subject. It is possible that the Board of Censors, especially if strengthened by the inclusion of one or two members from the Board of Music Education proposed by the Committee, may be able to exercise a healthy influence and help to raise the standard of film music. But the surest talisman against the evil is to saturate ourselves with the best music until it is bone of our bone and flesh of our flesh.

For hospital treatment of those whose taste has already been spoilt as well as for precautionary immunisation of those who hourly stand in this danger, it is necessary to mobilise all available agencies likely to be helpful, and make a coordinated effort all along the line in order to widen the range of public appreciation of music and make it increasingly intelligent and refined. The Radio can be used as a potent instrument for the spread of appreciation of good music. By banning the harmonium, the All-India Radio has given proof of its concern that our music should be conveyed to listeners in its full beauty unspoilt by an accompaniment which makes it impossible for its finer points being properly appreciated. The Radio is also doing good work by regularly broadcasting classical music from the different stations. However it is in no spirit of disparagement of its services that we suggest still greater care and discrimination than at present in the matter of selecting radio artistes and programmes and a more judicious and above-board distribution of patronage.

In the past our temples have, to a significant extent, served as centres for the propagation of music. In the light of the Tendulkar Committee Report which has just been issued we recommend that Government should carefully consider how far trust funds could be employed for the encouragement of music by maintaining on the establishment of temples artistes who, besides providing music service at the time of worship and other religious functions and ceremonies, should have the duty laid upon them of training a limited number of disciples. The old institutions of Kirtans and Bhajans should be revived in their old vigour, and adapted to modern conditions so that

In our brief chapter on the "Position of Music Education in the Province" we have reviewed the present state of Music Education in our schools, and have come to the only possible conclusion viz. that it is most unsatisfactory. Such Special Schools as exist are the products of private enterprise. They are of very unequal merit and have their own limitations and deficiencies. We consider that the establishment by Government of a few Special Schools with highly competent musicians on their staff and conducted on model lines will help the cause of Indian music more than any other single step. The Committee feel, that the proposals they have submitted with regard to both the ordinary schools and the Special Schools will bring about a rapid improvement in the present position of music education in the Province.

The Committee attaches great importance to the creation of a suitable administrative machinery of the type recommended by them for the proper supervision and efficient conduct of music instruction.

In the Chapter on Music Notation we have referred to the limitations of notation for purposes of Indian Music. We have however, also made the point that, within limits, notation has a distinct role to play in the furtherance of our music, and that therefore it was desirable to obtain a consensus of opinion in favour of introducing some uniform system of notation. On this question we had feared that the voice of experts might break into many different keys. This fear, however, happily proved baseless and it was possible to secure unanimous support for the notation system evolved by the Committee, thanks to the good sense and the readiness to make concessions in the major interests, shown by the champions of the current systems.

In making our recommendations on the different questions referred to us, we have tried to keep our feet firmly on the ground and have resisted the temptation of making spectacular and unrealistic proposals. We feel that our proposals are eminently practical and afford a sufficient basis for immediately putting music instruction on a sound footing.

The University of Bombay has recently given belated and grudging admission to the claims of music by instituting a Diploma in the subject. But in view of the important role which music can play in the development of general culture and civilization, the Committee is of opinion that there should be a faculty of Music with Degree and Post-graduate Courses in Music instead of only a Diploma Course, in all the Universities in the Province.

In conclusion we would like to place on record our appreciation of the assistance rendered to us at every stage of our labours by Mr. G. H. Ranade, Member-Secretary of the Committee.

We must also thank the following institutions and individuals for their help and co-operation :

The Fergusson College, Poona; The Navin Marathi Shala, Poona ;

The Poona Bharat Gayan Samaj, Poona ; The Gandharva Maha Vidyalaya, Poona ; The School of Indian Music, Bombay ; The Forbes Hall Executive, Bombay ; The C. N. Vidya Vihar, Ahmedabad ; and the State College of Music, Baroda, for allowing the use of their premises for the Committee's meetings, the Central Library and Museum, Baroda, for showing us their collection of music books and instruments and several prominent musicians and music scholars for their cordial co-operation and interest in the Committee's work.



CHAPTER II.

PRESENT POSITION OF MUSIC EDUCATION IN THE PROVINCE.

That music has a definite educational value and must be given a proper place in our educational scheme was recognised by the Committee on Primary and Secondary Education appointed by the Government in 1929, (Vide P. 33 of the Committee's Report) which recommended that 'singing should be made compulsory in the Primary stage and an optional subject in the Secondary Stage.'

Whether as the result of this or otherwise, music is now included in the first three standards of the Primary stage. (*vide* the Educational Department's latest pamphlet for the Primary courses, Edcl. 245 A.m. for 1947-48).

The course prescribed is as follows:—

For the First Standard.—To sing Folk Songs in chorus; to sing simple songs correctly.

For the Second Standard.—As in Standard I above.

For the Third Standard.—Music and Recitation:—Poetry 100 lines —and Folk Songs.

For the Fourth Standard.—(The syllabus for this standard does not contain any mention of music).

As a rule no special Music Teachers are appointed for teaching Music. In fact one and the same teacher teaches all the subjects including Music and P.T. and is often in charge of two or more standards. In Village Schools one teacher in charge of two or more standards is a common arrangement.

In cities like Poona and Bombay a separate Music Teacher is often employed, but the salary he is paid is usually ridiculously low (in some cases as low as only Rs. 15 p.m.). In most cases he is employed on a nominally part-time basis although he is often saddled with nearly full-time work. Being a part-time servant he is not entitled to any regular promotion, allowances or leave. Music and the Teacher of Music suffer from want of encouragement. They are practically ignored and come into the picture of school life only on special occasions such as the visit of some distinguished guest, the annual inspection or the School Gathering.

There is no particular planning behind the teaching of music in the Primary Schools. Instead of teaching verses in their simple and traditional tunes, of which the notes are few and the combinations simple, they are often set to Ragas and in Talas which are beyond the capacity of children in the Primary Schools.

Music is not a compulsory subject in the Secondary Schools so far as departmental regulations are concerned. But wherever schools have introduced it of their own accord, it is taught as a compulsory subject up to the Third standard in Boys' Schools and up to the Fifth or even the Sixth in Schools for Girls where it is compulsory. (The Anglo-Urdu High School for Girls, Poona, is an exception).

The music taught in schools is invariably vocal only. In schools of the English type and generally those under Parsi management, Western Music, Vocal as well as Instrumental, is taught.

The courses in music followed by the several schools are framed by the teacher of music in consultation with the Head of the school. On this account there is no uniformity of teaching as between one school and another either as regards method or as regards curriculum. The result is that a student, who is obliged to change his school, often finds considerable difficulties of adjustment.

With one period per week and with not less than thirty students in a class, some eight to ten songs in simple Ragas and Talas are taught in the course of one academic year. The students are required to know the Raga rules regarding Aroha and Avaroha, the notes to be avoided, and the appropriate time according to traditional theory for singing each Raga.

Reference may here be made to the experiment of the Bombay Corporation in introducing Music as a compulsory subject in its Primary Schools. In this matter it sought the advice and guidance of the late Pandit Bhatkhande, who took great interest in the work. He himself prepared the necessary course in Music for the purpose and supervised the teaching work for some time.

The following are some of the reasons why this experiment has not been a success :

1. The classical method of teaching Music was employed all at once in the Primary Schools where the age of the children is between 6 and 12 years.
2. The songs taught were in Hindi and not in the mother-tongue of the pupils. The fundamentals of music can be easily taught with the help of a few wellknown simple popular or folk songs in the language of the pupils.
3. The use of Notation is unsuitable at this stage. The course in the early Primary stage must be simple and should aim at initiating children into fundamentals of music in the most natural way, according to their age, understanding and environment and should be graded from the view-point of education and should not be guided by conventions of the professional type.

In urban areas the standard of teaching is naturally higher than else-where but how much of it is due to the environment and also private tuition and how much to the training received in the school is a doubtful question.

As regards Western Music taught in Secondary Schools of the English type and generally in schools under Parsi management, no information has been placed before the Committee as to what sort of training, if any, the pupils undergo in the previous stage of Primary education. However, the Committee is not concerned with European Music and its place in Schools.

The want of a suitable class-room is a very formidable impediment in the way of starting the teaching of Music in schools and it is a very genuine difficulty since the room must be made either sound-proof or must be at a fairly long distance from the other class-rooms. Government should consult its engineers for the best and the cheapest method of solving this problem and we *recommend* liberal grants for this important purpose.

SPECIAL SCHOOLS OF MUSIC.

With the establishment of British Rule, the patronage to Indian music came to be confined to the temples and to the courts of Indian Princes. The Musicians attached to the courts usually had under training with them a few young disciples who often suffered from the caprice and the sadistic tendencies of their Gurus and the members of the Guru's family. Only those with special grit and determination were able after years of patient discipleship to learn something—rarely the whole—of their master's art. It is through such a Guru-Shishya-Parampara that the art of music was handed down from generation to generation. Things became a little better when the first batch of our University products began to figure in public life some of whom specially interested themselves in Indian music. They were mainly instrumental in the founding of such institutions as the Gayanottejak Samaj of Bombay and the Poona Gayan Samaj, in the middle and latter part of the nineteenth century. Then there came into existence Gayan Samajas in other parts of the Province also. Most of them, however, had but a brief span of life. These Samajas arranged occasional musical performances of well-known artistes and held discussions and meetings at which papers on musical topics were read and engaged musicians to conduct music classes for the benefit of their members or their children. This is how the idea of holding public Music classes began to take shape in the different parts of the Province. In the meanwhile, the musicians themselves saw that such classes appealed strongly to the educated people and over and above the training of a few Shishyas in the traditional manner, they began to open such classes wherever they went and found it a profitable business.

This is then a short history of the private music classes in the Province. It became fashionable to call such classes by the high-sounding name of Sangeet Vidyalayas and anybody who had the least pretensions to be called a musician could start such Vidyalayas. There were ~~however~~, hardly any music institutions worth the name until the Gandharva Maha Vidyalaya was opened by the late Pandit Vishnu Digamber and others, in 1901. There are now a number of such music schools and some of them are duly registered as public societies. Some of these schools are very efficiently managed with as many as 8 to 9 classes and daily attendance as high as 200. At their request Government have arranged for an annual inspection of these schools, which have usually been followed by very satisfactory reports about their work. Government, however, have not seen their way to sanctioning any grants to these schools

although they are really doing a good deal of the work which Governments in most civilised countries find it necessary to undertake themselves. In fact there is a Government standing order that no grants are to be paid to such schools ! (Only recently, however, for reasons which are not clear a grant has been given to a certain school as a special case).

In spite of all the neglect on the part of the Government in the matter of help and encouragement, some of these schools have been doing work of great public utility and have attained sufficiently high standards so that their Diplomas and Degrees have come to be recognised by the Government and other public bodies in making appointments of Music Teachers. With adequate funds for equipment and buildings and more rigorous inspections these schools have it in them to serve the cause of music education even more satisfactorily than at present.

While the Province of Bombay has no Music School maintained by the Government, the Baroda State enjoys the unique honour of having founded a Music School as early as 1886 in order to provide facilities for high-class training in Hindusthani Music, vocal as well as instrumental. This is one of the premier institutions of its type in India.

The above brief survey of music Education in the Province will have shown the inadequacy and generally the unsatisfactory character from the educational point of view of the available provision for musical instruction. In the regular schools the provision made is of the most perfunctory nature, while in the special schools conducted by private individuals or institutions, the approach to the problem is professional rather than cultural and there is great diversity in their standards. It is therefore, up to Government to give serious consideration to the question of according to music its proper place in the scheme of education in all its stages, prescribing uniform courses and methods of instruction in all Government and Grant-in-Aid Institutions and helping to remedy the present chaotic state of music education in the Province, and to spread the taste for good music among the public.

One of the very first steps which the Committee would recommend in order to remedy the existing state of affairs is for Government to start special schools of music at the principal centres in the Province as well as to recognize as special schools, such private institutions as undertake to conform to regulations framed by Government in this behalf.

The Committee would also make the following recommendations :—

At Bombay, Poona, Ahmedabad and Dharwar, to begin with, there should be maintained an up-to-date Museum and Library of Music Instruments, gramophone Records, Charts, Books and Periodicals on Music etc. Responsible public bodies such as the Tilak Maharashtra Vidyapeetha, the Karnatak Vidyavardhak Sangha or the Gujarat Sahitya Sabha may be requested to run the Institutions for a reasonable consideration. They should also arrange periodical informative lectures on the theoretical as well as practical aspects of Music and its appreciation and application in life. These lectures should be

accompanied by suitable illustrative performances of vocal as well as instrumental Music.

Music should be made a compulsory subject for all the classes of the Primary school.

It should be a compulsory subject also in the Secondary school up to the end of the first three years.

It should be a voluntary subject in the remaining four years of the Secondary stage, forming one of the optional subjects.

It should be a compulsory subject in the Primary Teachers' Training College both for men and women.

Special Schools for teaching higher Music should be opened by Government at the principal centres in the Province.

THE PRESENT POSITION IN KARNATAK.

The present position in Karnatak is that for the most part it is the Hindustani system that is followed. There are only a few persons who know Karnatak Music. There is however a growing desire for popularising the Karnatak system. We recommend therefore, that there should at least be some schools in Karnatak where provision is made for the teaching of Karnatak music.

We further recommend that for the purposes of teaching Karnatak Music, courses of studies should be framed by the Board of Music Education and that the system of notation used in the existing text-books recognised by the Mysore and Madras Governments should be used.



सत्यमेव जयते

CHAPTER III

1). MUSIC COURSES PROPOSED BY THE COMMITTEE

*and*2). COURSES CURRENT IN GOVERNMENT SCHOOLS AND
SOME PRIVATE INSTITUTIONS IN THE PROVINCE.

In this Chapter we give the courses in music proposed by the Committee and for purposes of comparison also the courses current in Government Schools in the Province and certain selected private schools and some of the better known private institutions, where, training in music is given and the Matriculation syllabuses in music of two universities viz. the Patna University and the Andhra University.

In framing the courses for the various stages of music instruction the Committee had to take into consideration the age, understanding and environment of the students concerned. Thus in the Primary stage, owing to the tender age of the students, the 'Listen and Imitate' method is the only one that is feasible and desirable and will lead to the proper training of the ear and the voice of the students. At present the teaching of music means the teaching of Chijas and songs, set to Raga and Tal preceded by Sa-Re-Ga-Ma lessons. Children between 6 and 10 are however incapable of understanding the significance of the technical terms used or of mastering the technique with facility, so that barring a student here and there, most of them develop a mechanical attitude towards the study of music and fail to obtain anything like real skill and insight in the art.

Children are inherently good imitators. So the very first model placed before them should be of the best type and yet should not offer too much difficulty in faithful imitation. In our music, we have a number of popular folk-songs and ways of reciting verses and poetry, which in themselves are simple and beautiful and offer an easy introduction to higher things in music.

Vocal music, however, needs immaculate articulation in addition to proper intonation and rhythm.

As a means to good articulation, exercises in good reading, speech in the form of narration and dialogue, and recitation of verses in the traditional manner have been prescribed. According to the experience of all teachers of music, they form a necessary part of the early music lessons. Even in the old Sanskrit works on Music, the importance of these exercises is stressed. Their inclusion in the early music course should not, therefore, be taken as an inroad on the province of teaching language and poetry. A training in proper articulation and intonation of the words and the colouring of the syllables according to the meaning of the words, besides constituting a good foundation for music, will also help the study of language and poetry. While giving great importance to visual training methods, our schools have not paid due

attention to aural and vocal education, so that at present the art of reading and recitation is completely neglected. Usually the teacher teaching poetry reads it in the manner of prose and does not recite it in the traditional manner. This we consider deplorable.

The chanting of the daily prayers and the recitation of poetry or the reading aloud of the epics were matters of daily routine in the old way of life, and indirectly led to good aural and vocal 'habits'. At present, however, nothing is learnt at home and nothing of the kind is taught in schools. Hence the necessity of including these time-honoured practices in the early courses cannot be stressed too much.

NOTE REGARDING THE PROPOSED COURSES.

In the Primary Schools and up to the end of the third English standard two periods every week should be assigned to Music, each period to be of not less than 45 minutes' duration. If the periods happen to be of shorter duration, their number should be proportionately increased.

In the Primary Training College and in the School stage whether Primary or Secondary, Music should be understood to mean vocal music only.

It is only in the Special Schools of Music, that both vocal and instrumental music could be taught.

The reasons for not including instrumental music in the School stage are quite obvious. In the early stage the children will not be able to handle any instrument even physically. Again, all students cannot be expected to handle any one kind of instrument and each student will have to be allowed to choose his own instrument. But it will be quite impossible to teach many different instruments in one and the same period to different boys. No one teacher can possibly handle all or even a few instruments and many cannot handle even a single one, for most of them are vocalists.

Another great difficulty will be the waste of time in retuning an instrument when it goes out of tune, and all stringed instruments are apt to go out of tune every now and again. Again the method of playing each instrument (its Baj) differs.

If foreign-made flutes are used, for different Ragas flutes with different key-notes will have to be used. A flute of the Murali type, to be played sideways, does not require such change but the technique of getting the flat and sharp notes by skilfully regulating the size of the holes according to need is considerable. The use of such a flute requires long familiarity and mastery of the technique which cannot be expected to be developed in the limited periods in the school stage.

Instrumental music is, therefore, recommended only in the Special Schools of Music where it can be studied and mastered with greater application and understanding.

In the Higher Primary and the first three standards of the Secondary Schools two periods per week, each period of not less than 45 minutes'

duration, should be assigned to music. In the Fourth and the upper standards, i. e. in the voluntary stage, at least three periods per week will have to be assigned to Music. If the periods are of shorter duration than 45 minutes, then they should be increased in number proportionately.

The Special Schools of Music will be working full time i. e. for four hours a day, either continuously or in two shifts, once in the morning and once in the evening.

Of the four hours, one will be for studying from the old Sanskrit works on Music, its history and evolution, one for studying the theoretical portion from modern books and the theory of the Ragas prescribed, one for actual vocal or instrumental lessons to be taught in the traditional manner, and the last one will be for music practice in the schools as a regular part of the course.

This practice may be likened to the laboratory practical work done by Science students in our Colleges, according to a syllabus and a schedule or time-table. Students will be asked to practise, in groups of four or five, a given set of Chrijas for one or two full weeks, and will be observed and supervised by their teachers moving round the classes and correcting faults of execution as they notice them. They will also enter the progress of each student in a day-to-day record which will be taken into consideration before the student is allowed to appear for his examination.

The courses for the various examinations of the Special Schools of Music should be framed by the Board of Music Education. We make the following recommendations regarding the courses to be taught in the various schools and Training Colleges :—

In the first four years of the Primary stage Music should be taught by the 'Listen and Imitate' method. Technical terms and scientific discussions and explanations are to be avoided.

The scientific method of teaching Music should be employed in all the higher classes whether in the primary or the secondary schools. The syllabus in music for the Fifth, Sixth and the Seventh standards of the Primary schools should be the same as that for the First, Second and the Third standards of the Secondary Schools respectively.

The syllabus for the two years of the Primary Teachers Training College should be the same as that for the Fourth and Fifth standards respectively of the Secondary Schools and will in addition include a course of 'How to teach music to children in Primary schools'.

In the Fifth, Sixth and Seventh of the Primary and the first three standards of the Secondary School, students should be taught to distinguish and reproduce the notes as they occur in the Ragas prescribed for each year, so that at the end of the 3 years the students would be able to reproduce and distinguish all the 12 notes that commonly occur in music. Finer distinctions beyond these notes should not, however, be expected from students in the Secondary Schools.

There should be an Entrance Examination in Music for which the syllabus in music should be the same as for the S. L. C. or Matriculation with music.

In addition to the above recommendations the Committee is in agreement with the recommendation of the Arts Education Committee that a general cultural course of arts should be made a compulsory subject for the Matriculation and the S. L. C. Examinations and suggests the inclusion of music appreciation as part of the course.

As a natural culmination of the teaching of Music in the Secondary stage, the Committee requests Government to consider the desirability of recommending to the Universities in the Province the institution of Degrees for Graduate, Post—Graduate and Research work in Music.

THE SYLLABUS IN MUSIC FOR THE FIRST FOUR STANDARDS OF THE PRIMARY SCHOOL.

Good Articulation, Colouring of the syllables of a word according to its meaning, Punctuation in speech and song to prevent hurried delivery, Singing in tune, and ease in voice-production leading from Sing song to Song-singing, Chorus singing and group-work, and last but not the least, the training of the power of appreciation are some of the basic things calculated to lead in a natural manner to proper voice-production, rhythm and expression of sentiment.

During the whole of this period, Music should be taught by the 'Listen and Imitate' method. Technical terms and scientific discussions and explanations are to be avoided.

STANDARD I.

- 1). Reading of small simple sentences, or simple passages from Text-Book.
- 2). Simple speech and narration of a story.
- 3). Recitation of poems in the traditional tunes. simple proverbs, Nursery Rhymes, Ovi, Abhanga in plain style.
- 4). Six songs set to Rag and Tal, three in Hindi and three in the regional language.
- 5). The song of the school, welcome song, march song, Raghupati Raghav Rajaram, Vande Mataram, and Jana Gana Mana etc...
- 6). Appreciation of Music :—Even small children have usually something to say, however elementary, about a piece of music sung or played to them. They should be encouraged to give reasons for their likes and dislikes about the music heard. They should be asked to say whether they liked or disliked the Music heard and why. (Songs sung by other students in the class or played from gramophone records, or from Radio Programmes may serve as material for this exercise).

STANDARD II.

- 1). Reading as in Standard I but relatively of an advanced type.
- 2). Speech as in Standard I but relatively of an advanced type.
- 3). Recitation (a) of five Gana metres or Shlokas in the traditional tunes and not set to Raga and Tala. (b) of Katav, Phataka, Powada etc...
- 4). Songs set to Raga and Tala : Eight songs, four in Hindi and four in the regional language.
- 5). In addition to items under 5 for standard I, one more of each category excluding the National Songs.
- 6). Appreciation : As in Standard I, but of relatively advanced type.

STANDARD III.

- 1.). Reading of a more advanced type and with colouring of syllables and expression of sentiment.
- 2). Speech : In the form of a natural dialogue with proper modulation and intonation.
- 3). Recitation : (a) Five Shlokas but of a more advanced type in their original tunes.
(b) Three more Jati Vrittis in relatively more advanced Chalis, in their original tunes. The Arati, Bhupali songs in their original tunes, two of each type.
- 4). Songs set to Raga and Tala : Ten in all (five in Hindi and five in the regional language).
- 5). As in Standard II with one suitable addition in each category.
- 6). Appreciation : Relatively more advanced.

STANDARD IV

- 1). Reading : Of all types (narration, description, drama) and reading of Epics (Pothi Vachan).
- 2). Speech : Speech and dialogue with faithful interpretation of the emotions.
- 3). (a) Recitation : Recitation of five more Shlokas of a more advanced type.
(b) More Arati, Bhupali songs, and Folk songs, three of each type, and three more Jati Vrittis in their original tunes.
- 4). Songs set to Raga and Tala : Six in Hindi and Six in the regional language, twelve in all.
- 5). Revision of all the previous work under this head.
- 6). Appreciation of a more advanced type.

The Ragas covered in the syllabus should be throughout easy and common such as Des, Dhani, Tilang, Sarang, Bhup, Durga, Yaman, Bilawal, Kafi and Bhairavi.

The Talas to be employed should be Dadra, Trital, Kerva, Dhumali, Jhaptal and Ektal.

The books bearing on the prescribed portion should be prepared by the Board of Music Education. They are however meant only for the use of the teachers.

The songs in Ragas and Talas should be in the notation recommended by the Committee. Notation, however, is not to be taught to students, but used for the guidance of teachers only.

The harmonium, if used at all, should be used for drone notes only and not as an accompaniment or as a guide to the phrases in the music. As far as possible a Tambura or a Tambura-Box should be preferably used instead of the harmonium.

The sense of rhythm should be properly cultivated but the students should not be expected to know the Tala technique.

The themes chosen for compositions should be the following :—

Agricultural Operations, Health and Physical Culture, Praise of learning, Fellow-feeling, Patriotism, Filial-love, Self reliance, Cleanliness, Diligence, Kindness and Charity, Social Service and Universal love etc.

Fifty per cent marks should be assigned to item No. 4, viz. songs set to Raga and Tala in each standard, and the remaining fifty per cent should be equally divided among the remaining items.

*The Curriculum in Music for Standards V, VI and VII
of the Primary School.*

STANDARD—V (Primary).

- Ragas to be studied.*— 1. Mand.
2. Yaman.*
3. Bhoop.
4. Bhimpalas.*
5. Kaphi.

STANDARD—VI.

- Ragas to be studied.*— 1. Bilaval.*
2. Bhairav.*
3. Durga.
4. Sarang.
5. Dhani.

STANDARD—VII.

- Ragas to be studied.*— 1. Behag.*
2. Khamaj.

3. Tilang.
4. Patadipa.
5. Bhairavi.*

Over and above the study of the Ragas prescribed for each standard, the theoretical portion regarding the definitions, the Theka-Bols of the Talas and the tunes of the Shlokas and the Jaties as given in the Syllabus of the P. S. C. Examination is expected to be covered during these three years from the Fifth to the Seventh Primary standard inclusive.

SYLLABUS IN MUSIC FOR THE P. S. C. EXAMINATION

DEFINITIONS :

Sound (नाद) Noise (गोंगाट) Musical Sound (स्वर) Vibrations (आंदोलनें) Loudness, Pitch and Timbre. (पुष्टापुष्टत्व, क्षिप्रता, धर्म) Seven Musical notes (स्वर सप्तक) The three Voice Registers (मंद्र) मध्य, तार सप्तके) Shudha (शुद्ध) and Vikrit (विकृत) notes (स्वर) Flat (कोमल) and Sharp (तीव्र) forms of notes.

Consonance (संवाद) Dissonance (विवाद) Ascent (आरोह) Descent (अवरोह) Ragas and their Odawa, Shadava Sampoorana varieties (राग व त्याचे ओडव, षाडव संपूर्ण प्रकार.) Wadi (वादी) Samwadi (संवादी) Vivadi (विवादी) Anuwadi (अनुवादी) Thāt (थाट) Ashraya Rag (आश्रयरग) Swaramalika (स्वरमालिका) Lakshangeet (लक्षणगीत) Dhrupada (ध्रुपद) Khyal (ख्याल) Tappa (टप्पा) Thumri (ठुमरी) Tarana (तराणा) Hori (होरी).

Swaralankar (स्वरालंकार) Alap (आलाप) Tan (तान) Bol Tant (बोलतान)

Information regarding the Ragas for Standards V, VI, and VII and ability to write the notation of the songs in the prescribed Ragas.

Tal Section :— Laya (लय) and its Druta (द्रुत) Madhya (मध्य) and Vilambit (विलंबित) varieties.

The students are expected to know the Theka Bols of the prescribed talas and keep time with their hands.

Practical.

Ability to recite in the traditional manner i. e. the following Gana nad Matra Vrittas :— Anushtubha (अनुष्टुभ) Indra Wajra (इंद्रवज्रा) Upjati (उपजाती) Druta Vilambita (द्रुत विलंबित) Bhujanga Prayata (भुजंगप्रयात) Visant Tilaka (वसंत तिलका) Malini (मालिनी) Prithwi (पृथ्वी) Shikharini (शिखरिणी) Harini (हरिणी) Shardul Vikridita (शार्दूल विक्रीडित)

Arya (आर्या) Owi (ओवी) Abhanga (अभंग) Saki (साकी) Dindi (दिंडी)
 Anjani Gita (अंजनी गीत) Kamada (कामदा) Phataka (फटका) Doha
 (दोहा) Katav (कटाव) Powada (पोवाडा) Bhupati, Chandrakant and
 Uddhava (भूपति, चन्द्रकान्त, उद्धव,) Chali (चाली).

Practical Examination in Vocal Music.

For the purposes of this Examination there will be three parts :—

1. Appreciation of Music as sung by others or played to the students from gramophone records or chosen from Radio programmes
 This will carry 25% of the total number of marks.
2. A long test in Ragas marked with an asterisk and meant to be studied with full Vistara. This part will be assigned 50% of the total number of marks.
3. A short test in Ragas without an asterisk mark. This test will carry 25% of the total number of marks. In this test no Vistara will be expected.

SYLLABUS

for

PRIMARY TEACHERS' TRAINING COLLEGE.

(A course for 'How to Teach Music to Lower Primary Classes,')

1. Elementary anatomy of the 'Ear and Larynx'.
2. Study of the use of the different parts of the mouth, the teeth and the lips in the articulation of the different sounds and syllables occurring in speech and song viz. vowels and consonants and their combinations.
3. Training of the voice and the ear —
 For different ages and sexes.
 Discrimination in the good and bad production of the dental and nasal sounds in particular.
 Breath control and Poise.
 Singing correctly to the accompaniment of the drone.
4. Sense of Rhythm —
 Through equally-timed counting of the natural numbers.
 By striking with the hands and clapping.
 Through Chorus Songs.
 Through P. T. Drill and Marches, regulated by the beat of the drum.
 Through Lezim and such other exercises.

5. Grouping the students by voice.
6. Testing the capacity of students in the mental grasp, retention and reproduction of the material taught.
7. Assessing the music taste of a student.
8. Testing the student's power of appreciation and criticism in respect of beauty of tone, beauty of words, knowledge of rhythm by singing or playing various consonances and dissonances and specimen songs to the students and observing their reactions and eliciting their remarks.
9. Class Management.

General Note :—

This Training Course will consist of two parts, to be studied during two years. The first part (Theory) will be the same as for the Fourth and Fifth Standards of the Secondary Schools.

For the second part (Practical) the trainees should be required to teach music in the "Practising schools" and one or two periods per week should be assigned for this work, in addition to the Theory periods.

THE CURRICULUM IN MUSIC TO BE FOLLOWED IN THE VARIOUS STANDARDS OF THE SECONDARY SCHOOLS.

The course is compulsory for the first three standards and is voluntary from the Fourth Standard onwards to the Seventh Standard inclusive.

STANDARD I.

- Ragas to be studied.*—1. Mand.
 *2. Yaman.
 3. Bhoop.
 *4. Bhimpalas.
 5. Kaphi.

STANDARD II.

- Ragas to be studied.*—*1. Bilaval.
 *2. Bhairao.

*The Ragas marked with an asterisk * to be studied for detailed vistar and embellishments in each respective standard. Definitions of the relevant Music terms and the rules of the Ragas prescribed for each standard are to be explained and studied properly with due attention to Swara Jyana.

3. Durga.
4. Sarang.
5. Dhani.

STANDARD III.

- Ragas to be studied.*—*1. Bihag.
2. Khamaj.
 3. Tilang.
 4. Patadipa.
 - *5. Bhairavi.

STANDARD IV.

- Ragas to be studied.*—*1. Jaunpuri.
2. Desa.
 3. Tilak—Kamod.
 4. Bageshri.
 - *5. Malkansa.

STANDARD V.

- Ragas to be studied.*—*1. Poorvi.
2. Shankara.
 - *3. Kamod.
 4. Kalingada.
 5. Pilu.

STANDARD VI.

- Ragas to be studied.*—1. Marva.
- *2. Puriya.
 3. Kedar.
 4. Vasant.
 5. Bahar.
 - *6. Miya-Malhar.

*The Ragas marked with an asterisk * to be studied for detailed vistar and embellishments in each respective standard. Definitions of the relevant Music terms and the rules of the Ragas prescribed for each standard are to be explained and studied properly with due attention to Swara Jnyana.

STANDARD VII.

- Ragas to be studied.*—*1. Todi.
 *2. Multani.
 *3. Darbari.
 4. Adānā.
 5. Deskar.
 6. Jayajayawanti.
 7. Lalita.

At the end of the first three years, it is expected that the students should be able to distinguish and reproduce all the twelve notes that commonly occur in music. No finer distinctions beyond these twelve should however be expected during the Secondary stage.

Over and above the study of the Ragas prescribed for each standard the theoretical portion regarding the definitions, the Thekā Bols of the Tālas and the tunes of the Shlokas and Jāties as given in the Syllabus of the P. S. C. Examination is expected to be covered during the first three years of the Secondary stage. Similarly the theoretical portion as given in the Syllabus of the S. L. C. Examination is expected to be covered during the four years of the Secondary stage from the Fourth to the Seventh Standard, inclusive.

In each Raga prescribed, the students should be taught Swaralan-kars, one Swarmalika, one Lakshangita, one Tārāna and six Chijas—half the number of the Chijas should be in Hindi and the remaining half should be in the regional language. The subject matter of the compositions should be on the lines indicated in the syllabus for Primary Schools.

The Talas to be studied should be graded and should lead from the simpler to the more difficult types from among the following : —

Tintal, Dadra, Ekatal, Jhaptal, Tilwada,
 Zumbra, Chautal, Dipchandi and
 Dhamar, etc.

The pupils should be asked to recite the mnemonics (Thekā Bols) of the Tāla and mark time with the hands simultaneously. They should also be taught two simple Parans in Tintal, Ektal and Jhaptal and should be able to recognise the same when played on the Tabla.

Appreciation of Music as sung or played by others or of gramophone records and radio programmes forms an important part of the courses prescribed and the students should be required to express their opinion regarding the music heard. The teacher should then guide or correct them, if necessary.

*The Ragas marked with an asterisk * to be studied for detailed vistar and embellishments in each respective standard. Definitions of the relevant Music terms and the rules of the Ragas prescribed for each standard are to be explained and studied properly with due attention to Swara Jnyana.

THE SYLLABUS IN MUSIC FOR THE SCHOOL LEAVING EXAMINATION.

THEORY.

A knowledge of: Long (गुरु) and Short (लघु)—Akshar—Ganas (अक्षरगण) and their varieties.

—Matra—Gana (मात्रा-गण).

Ability to recite in the traditional manner the following Gana and Matra Vrittas.

Anustubha (अनुष्टुभ) Upajati (उपजाति). Indravajra (इन्द्रवज्रा).

Druta-Vilambita, (द्रुतविलंबित) Bhujangaprayata (भुजंगप्रयात).

Vasant Tilaka (वसंततिलका) Malini (मालिनी).

Prithvi (पृथ्वी). Shikharini (शिखरिणी).

Shardul Vikridita (शार्दूलविक्रीडित). Harini (हरिणी).

Arya (आर्या) Ovi (ओवी) Ahbanga (अभंग).

Saki (साकी) Dindi (दिंडी).

Anjani Gita (अंजनीगीत). and Kamada (कामदा).

Phataka (फटका). Doha (दोहा) Katav (कटाव).

Powada (पोवाडा) and Bhupati (भूपती). Chandrakant (चंद्रकांत). and

Uddhava (उद्धव). Chali-s.

The students should know the Notation of these Vrittas and Chalis and should be able to put it on paper or give it orally.

Definitions of—

Sound (नाद). Noise (गोंगाट). Musical sound (स्वर). Vibrations, Loudness, Pitch and Timbre (पुष्टापृत्व, क्षिप्रता, धर्म). Seven Musical notes, their Suddha (शुद्ध). flat (कोमल) and sharp (तीव्र) forms.

The three voice registers (मंद्र, मध्य, तार सप्तके).

Ascent (आरोह) Descent (अवरोह).

Consonance (संवाद). Dissonance (विवाद).

Palta exercises (स्वरालंकार-पलटे).

Ragas (राग) and their Odawa, Shadava and Sampurna varieties.

Vadi, Samvadi, Vivadi and Anuvadi. That and Ashraya Raga.

Swaramalika (स्वरमालिका). Lakshana Gita (लक्षणगीत).

Dhrupada (ध्रुपद). Khyal (खयाल). Tarana (तराणा).

Thumbri (ठुंबरी). Alap (आलाप). Tan (तान).

Bol-Tan (बोलतान).

Tal Section:—Laya (लय) and its varieties, Druta, Maddhya, Vilambit etc.

Ability to tune the Tabla and Tambura to the basic note.

Practical Examination in Vocal Music.

The Practical Examination will consist of three parts :—

1. Appreciation.
2. Singing of the Ragas marked with an asterisk.
3. Singing of the Ragas not thus marked.

I. *Appreciation.*—The students will listen to a song sung by somebody or chosen from Phonograph Records or radio programmes. They will then be asked to offer their remarks regarding the merits and defects of the song.

For the purposes of this parts 2 and 3 of the examination the students must be able to sing to the accompaniment only of the Tambura and the Tabla. On no account is the Harmonium to be used even for giving the Drone.

II. The Ragas marked with an asterisk are intended for being sung with full Vistar. There will, therefore, be a long test for examining the students in these Ragas. All the Ragas marked with an asterisk (for all the Seven standards together) will form the portion for this part of the Examination.

III. There will be a short test for examining the students in the singing of the Ragas not marked with an asterisk.

The Ragas for this part will be from the Ragas prescribed for the voluntary stage only viz. from the portion prescribed from the IV standard onwards. The students will be asked to sing only the compositions *without* any Vistar in any two Ragas to the accompaniment of the Tambura and Tabla.

50% of the total marks will be assigned to the longer test and 25% to appreciation and the short test each.

NOTE REGARDING THE SPECIAL SCHOOLS OF MUSIC.

As already referred to, in an earlier chapter, we strongly recommend to Government the establishment of Special Schools of Music at Bombay, Poona, Ahmedabad, and Dharwar to begin with. Pending the establishment of Government schools, recognition as Special Schools may be granted to such private institutions of music as may satisfy the requirements for Special Schools as suggested by the Committee.

Those who pass the S. L. C. Examination with Music or the Entrance Examination (in music) will be eligible for admission to the Special Schools of Music meant to train students for a professional career in Music, vocal as well as instrumental.

We recommend that the Special Schools of music should also conduct a training class of one year's duration with a test at the end of it, for Teachers of Music in the Higher Primary and Secondary Schools and in the Primary Training Colleges who should be required to pass this test within three years from the date of their appointment.

Our further recommendation is that in the transitional period it will be necessary to start short-term Training classes for music teachers in order to train them in the methods of teaching music to school classes so that those who pass this course should be considered as having passed the Training Certificate course.

The Special Schools of Music will follow the regulations made from time to time by the Board of Music Education regarding their hours of work, courses, examinations and books to be used etc.

(2)

MUSIC COURSES AT PRESENT TAUGHT IN THE PRIMARY SCHOOLS.

STANDARD I.

1. Ability to sing in Chorus Folk-Songs, to sing simple songs correctly.

STANDARD II.

1. As in Standard I.

STANDARD III.

1. Music and Recitation :—Poetry 100 lines, and Folk Songs.

STANDARD IV.

The syllabus for this standard does not contain any mention of Music.

LOK SHALA SYLLABUS

IX.—MUSIC

STANDARD I.

1. Prathmik Sangeet Part I by Shankarrao Vyas, or Balsangeet by Vinayakrao Patwardhan, or any similar suitable book.
2. Selected musical devotional songs from the regional languages.
3. Some simple folk songs.

STANDARD II.

1. Sangeet Bal Prakash by V. D. Bhaskar, Parts II and III, or a similar suitable book.
2. Selected musical devotional songs
3. Folk songs.

STANDARD .III.

1. Some simple selected songs of the following Ragas with simple theory - भैरव, भैरवी, भीमपल्लस, बागेश्री, सांग, भूपाली, कौफी and कल्याण (for Southern Division suitable Karnatak Ragas to be selected).
2. Knowledge of the important Talas.
3. Selected Musical Devotional Songs.
4. वंदेमातरम्, भारत हमारा देश है, जनगणमन. and other suitable national songs.

NEW P. S. C. EXAMINATION FOR BOYS AND GIRLS

MUSIC.

The following Course :—

(1). The Musical Notes.

The student should be able to distinguish between and reproduce vocally the musical notes given below and to sing 5 note exercises :—

षड्ज	240	पंचम	360
को ऋषभ	256	को धैवत	384
ऋषभ	270	धैवत	405
को गांधार	288	को निषाद	432
गांधार	300	निषाद	450
को मध्यम	320	षड्ज	480
तंत्र मध्यम	337½		

The student should be able to sing songs in यमन and भैरवी and with the help of these distinguish between कोमल and तंत्रस्वर s.

(II). Measures of Musical Time—

(i). The student should be able to distinguish between and demonstrate the following measures of time by striking the beats (ताल), dropping the empty beats (काल) by hand and counting the time units मात्र's orally.

केवा, दादरा, रुपक, विलंबित केवा, झपताल, चवताल, त्रिताल.

(ii). To demonstrate any two of the above while singing a चीज in any of the three kinds of लय विलंबित, मध्य and द्रुत.

(III). Ragas (Melody-Types)—

(i) To define any seven Ragas (including two जिल्हास regards their आरोही and अवरोही स्वर s (the ascending and descending musical notes proper to the Ragas) and their Wadi, Samwadi and Anuwadi notes.

(ii). To sing any three Ragas in the form of reciting the series of musical notes (the स्वरवित्) proper to them, observing musical time.

(iii). To sing the pieces of poetical compositions taught in the class and the National Anthem with due attention to राग, ताल, etc.

(iv). To sing any राग with due attention to ताल.

(v). To play on a Satar, a Ditruba, a Violin or an Indian Harmonium with the natural scale, the following :—

- (a) स्वरपाठ
- (b) पद
- (c). प्रार्थनापद.

COURSE OF STUDIES FOR PRIMARY TRAINING INSTITUTIONS

XI.—Music.

A—For Training Institutions in Bombay, Central and Northern Divisions.

I—YEAR.

(a). *Practical (Songs):—* No. of Songs to be learn

(1) National Songs. Such as : वंदे मातरम्, मातृ हम्भारा, बहु असोत सुंदर, हा हिंद देश माझा etc. 3

(2) Devotional Songs :— (प्रार्थना गीतें) जन मन गण and other songs to be selected from books by Achrekar, Chiplunkar, etc. 6

(3) Seasonal and Festival Songs. Such as नाव घडवली वो चंदनाची 3

(4) Poems from text-books for Stds. Infant to IV. 3

(5) Action Songs : (for children) : Useful in Tiprya, Fancy Drill,

Story-plays, etc. Ref. to Book by दसनूरकर-लेणी. 10

(6) Welcome Songs. 2

(7) Marching Songs. 3

(b). *Theory :—*

(1) The students should be able to reproduce vocally the twelve sical notes given below :—षड्ज, कामलरूपम, ऋषम, कोमल गांधार गांधार, कोमल मध्यम, तीव्र मध्यम, पंचम, कोमल धैवत, धैवत, कोमल निषाद, निषाद.

(2) आरोह. अवरोह,

(3) Knowledge of the following ताल s :—त्रिताल, रुपक, दादरा, एकताल.

(4) Knowledge of the following राग s :—भैरवा, सारंग, कालिंगडा, भूषा

II—YEAR.

(a). *Practical (Songs) :—*

(1) National Songs.	3
(2) Devotional Songs. अचरेकर-चिपळूणकर	6
(3) Seasonal and Festival Songs.	3
(4) Poems from Text-Books for Standards V to VII.	
(5) Action songs same as 1st year class.	6
(6) Welcome songs.	2
(7) Marching Songs.	3

(b). *Theory :—*

(1) Knowledge of the following ताल s :— शपताल, त्रिवट, धुमाळी.

(2) Knowledge of the following राग s :— धानी, भीमपलास, मालकंस, तिलककामोद.

B—For training Institutions in the southern Division.

Name of different Ragas.

Reference Books.

First year classes.

(i) Elementary knowledge of—

(a) Sarale, 4 in three Kalas.

(b) Janti-Varase-4 Kalas.

(c) Alankaras—4 in one Kala.

(1) Ganamrita by Vidwan Belkawadi Shrinivas Aiyangar
(Price : Rs. 2-1-0).

and

(ii) Instruction in the methods of singing “ Action Songs ” (Abhinaya Gitas) & folk songs and poems in the Text-books.

(2) Sangitamrita-sara by Vainika Praveena V. Venkatarigiriappa. (price : Rs. 2-15-0).

(i) Kritis—1 Madhyamakala, (Songs of Purandardas, Basavacharya).

Kritis—1 Vilambakala.

(ii) Instruction in the method of singing “ Action Songs ” (Abhinaya Gitas) and poems in the text books.

N.B.—The theoretical part of the above syllabus is not compulsory for Urdu Training Institutions.

**COURSE FOR SCHOOL LEAVING CERTIFICATE
EXAMINATION BOMBAY PROVINCE
EDUCATIONAL DEPARTMENT.**

INDIAN MUSIC.

One Paper—(2 Hours)—100 Marks.

One Practical Test—100 Marks.

The Course of studies may be spread over 3 years, with one period of tuition every day.

1 YEAR.

The distinction between and oral reproduction of the Shuddha (शुद्ध) and Vikrit (विकृत) notes and ability to sing 10 note exercises (स्वर अलंकार).

A knowledge of and ability to recite the Matra (मात्रा), Long (गुरु), and short (लघु), the Gana Vritta (गणवृत्त), and Matra Vritta (मात्रावृत्त), i. e. the different metres as also the Jatis (जाति)s. such as Vritta (वृत्ते) :—

Anushtub (अनुष्टुभ), Upajati (उपजाति), Indravajra (इंद्रवज्रा), Drutvilambit (द्रुतविलंबित), Bhujangprayat (भुजंगप्रयात), Vasanttilaka (वसन्तातिलका), Malini (मालिनी), Prithvi (पृथ्वी), Shikharini (शिखारिणी), Harini (हारिणी), Shardulvikridit (शार्दूलविक्रीडित), Arya (आर्या), Ovi (ओवी), Abhang (अभंग), Anjanigiti (अंजनीगीति), Saki (साकी), Dindi (दिंडी), Kamada (कामदा).

Chali (चाली), Udhava Shantavan Kar Ja (उद्धवा शांतवन कर जा) Chandrakant Rajachi (चंद्रकांत राजाची कन्या).

Recognition and demonstration of the following Tals (ताल) or measures of time, by uttering the Theka (ठेका)—Bols by hand and counting the units (मात्रा) orally, and also when the Tabala (तबला) is being played.

Trital (त्रिताल), Dadara (दादरा), Kerva (केरवा) and Dhumali (धुमाली).

Ability to sing by ear the following 10 classical Ragas (राग) and to identify them, if they are sung by some one else.

The ten Ragas (रागs): Bhairav (भैरव), Bhairavi (भैरवी), Yaman (यमन), Bhoop (भूप), Bhimpalasi (भीमपलासा), Sarang (सारङ्ग), Kafi (काफी), Khamaj (खमाज), Bilawal (बिलावल), and Jivanpuri (जीवनपुरी).

A knowledge of 10 non-classical or folk songs and ability to recite them in the traditional manner.

II YEAR.

A working knowledge of any current notation-system involving the ability to write and to read at sight a Pad (पद) or a verse composed in the more common metres.

A knowledge of 10 additional folk songs.

Ability to reproduce the following 10 additional Ragas (रागs), by the ear-method and to identify them if they are sung by another :—

Tilang (तिलंग), Des (देस), Tilak-Kamod (तिलक-कामोद)
 Bihag (बिहाग), Hamir (हमीर), Bageshri (बागेश्री), Mand (मांड),
 Durga (दुर्गा), Malkansa (मालकंस), Sohoni (सोहानी).

A knowledge of the distinction between and ability to count the Matras (मात्रा), or units of the following additional Tals (ताल) by uttering the simple Theka (टेक)—Bols or mnemonics (टेका बोल्), by hand, when the Tabala (तबला) is being played: Zaptal (झपताल), Choutal (चौताल), and Ektal (एकताल).

III YEAR.

Definitions of the following technical terms :—Sound (नाद), Sangit (संगीत), Shruti (श्रुति), Sudha Swar (शुद्धस्वर), Vikrit Swar (विकृतस्वर) Saptak (सप्तक), Aroha (आरोह), Avaroha (अवरोह), Tan (तान), Wadi (वादी), Samwadi (संवादी), Anuwadi (अनुवादी), Viwadi (विवादी) Laya (लय), Tal (ताल), Dhrupad (ध्रुपद), Khyal (खयाल), Bhajan (भजन), Vritta (वृत्त), Varna (वर्ण), and Rag (राग).

A knowledge of the special features of Vedic Chant, poetic recitation and folk songs, as also the special features of the classical of Raga System.

Ability to set simple or ceremonial songs to simple Ragas previously learnt.

Ability to define the Ragas learnt by the ear-method as regards the Aroha (आरोह), Avaroha (अवरोह), Wadi (वादी), and Samwadi (संवादी), Swaras (ascending and descending musical notes) each proper to and prominent in the Ragas (राग) and to sing two songs of each Rag (राग), to the accompaniment of Tambora (तंबोरा), and Tabala (तबला).

Ability to appreciate and criticise songs sung by others.

The following books are recommended for the use of the teachers and students.

(1) Geet Vilas, Vols. I, II, III, by Mr. Tambe, Music Teacher, High School for Indian Girls, Poona.

(2) Rag Vidnyan (Vols. I-IV), and Bal Sangit (Vols. I, II, III) by Prof. Vinayakrao Patwardhan, Principal, Gandharva Maha-Vidyalyaya, Poona.

(3) Hindustani Sangit Paddhati, Kramik Pustak Malika, Vols. I-VI by Prof. Bhatkhande.

(4) Prof. Shankarrao Vyas's series : Prathamik Sangit, etc.

(5) Hindustani Music by Prof. G. H. Ranade, Fergusson College, Poona, for verse, prosody, folk songs, tuning of Tambora, general theory and technique of Music.

INSTRUCTIONS FOR PRACTICAL EXAMINATION.

During the oral test, the candidates will not be permitted the use of the harmonium. The Tabala (तबला); will be played, either by the candidate's own teacher or by a person appointed for the purpose.

10 marks will be set apart for the general effect produced by the music rendered by the candidate.

NOTE REGARDING THE COURSES AS FOLLOWED IN THE DIFFERENT INSTITUTIONS.

The College of Indian Music of the Baroda State was founded in 1886 and has excellent traditions. It follows in every respect the courses as laid down by the Bhatkhande University of Indian Music and by Institutions such as Marris College of Music, Lucknow, the Madhav Sangeet Vidyalaya of Gwalior, the State School of Indian Music, Indore, etc.

The Diploma given at the end of five years' training in the Baroda College is the same as the Sangeet Visharad Diploma of the Bhatkhande University, and this course covers the study of 45 Ragas distributed over the five years.

The Gandharva Maha Vidyalaya of the Bharateeya Sangeet Prasarak Mandal (Registered) of Poona also awards the Sangeet Visharad degree at the end of five years and covers the study of 51 Ragas spread over the five years.

The Tilak Maharashtra Vidyapeeth, Poona, is only an examining body and awards at the end of *six* years the Sangeet Visharad Degree. The course covers 75 Ragas spread more or less evenly over the six years. The Gandharva Maha Vidyalaya Mandal (Registered) affiliated to the Vishnu Digambar University of Music, Allahabad, is another body to which a number of schools following its courses are affiliated. It holds its Examinations at a number of Centres twice every year. A large number of students have so far passed out as Sangeet Visharads with this Mandal's course, and the School of Indian Music, Vyas Sangeet Academy, the Maharashtra Sangeet Vidyalaya, Bombay, and Vidyalayas, popularly known as the Gandharva Maha Vidyalayas at several places in the Province and Gujerat in particular, are affiliated to it.

The Sangeet Visharad of the Vishnu Digambar University also covers a course of 51 Ragas distributed over four years.

The other courses given will speak for themselves. They are given in this Report to show the present state of music education in the Province.

COURSES TAUGHT IN THE COLLEGE OF INDIAN MUSIC, BARODA.

The system of teaching followed by the Baroda College of Indian Music is in every respect the same as followed by the Marris College of Hindustani Music, Lucknow.

The complete course of studies extends over a period of 5 years during which a student has to acquire perfect swargyan, (ear training) to study in detail the theory of music and to practise in voice or on instruments as the case may be, in order to attain proficiency in performing forty-five popular Ragas with Alaps, Tans, and at least four classical compositions, such as Dhrupad, Hori, Khyal, Thumari, Lakshangeeta, etc. or in the case of instruments Gats and Torhas.

The theory portion of the course consists of a detailed study with a comparative outlook of the rules and regulations of the Ragas of the course, some knowledge of the principles of the southern system of music with special reference to the system of Melkarts and to some Ragas common to both the southern and northern systems.

Instruments taught in the College are Dilruba, Israj Violin of the bowed strings Class, Sitar of the plucked string class, Tabla of the drum class and Sanai of the wind class. The theory course for all these instruments except the Drum, is the same. Practical lessons on the bowed string instruments are meant more or less for accompaniment to voice and their music is the same as vocal. Plucked string instruments have a character of their own lacking continuity of voice of the bowed strings, they are incapable of reproducing vocal music and are therefore independent of it.

The Alaps, songs and tans of the voice are substituted in the case of these instruments by another class of classical compositions known as Jor. (जोर), Gats (गत), and Toras, peculiar to the plucked strings.

Tabla comes under a different category. Its function is to keep time to the accompaniment of vocal or instrumental music. A student wishing to specialise in the art of Indian Drumming has to master, i.e. to memorise and reproduce on the drum twenty Tale—a class of metre to which musical compositions are set—with their Thekas, i.e. verses composed of a certain type of syllables meant to be reproduced on the drum and bols and parans or rhythmic variations.

COURSES OF STUDIES

I—FIRST YEAR.

Elementary Swara and Scale exercises and Simple Alankars.

Easy Sargams and songs in the ten principal Ragas of the Hindustani Music system.

The following four Tals with their Bols viz. Trital, Ektal, Jhaptal and Dadra.

The chief aim of the first year's instruction will be to give the students a sound Swargyana and practice in sight-singing. Correct intonation will be specially attended to. The text book prescribed for this year is the 1st Kramik book of the Hindustani Sangit Paddhati published by B. S. Sukthankar Esqr., M.A. LL. B., Solicitor, Bombay.

II—SECOND YEAR.

The following ten Ragas with all their scientific details will be taught in this year :—

Yaman, Bilawal, Khamaj, Bhairava, Purvi, Marwa, Kaphi, Todi, Asawari and Bhairavi.

In each Raga one Vilambit Laya Khyal and two Madhyalaya Khyals will be taught. Time permitting 2 to 3 Dhrupadas will also be taught.

Practice in easy Tans and Paltas.

Elementary theory of Hindustani Music will be taught in the form of lectures.

Five more Tals with their Bols *viz.* : Chautal, Sulphag, Adachautal Dhamar and Dipchandi.

The text book prescribed is the 2nd Kramik book of the Hindustani Sangit Paddhati.

III—THIRD YEAR.

The following ten additional Ragas with their scientific details will be taught in this year.

Bhopali, Hamir, Kedar, Behag, Desa, Tilak-Kamod, Kalingada, Shri, Souni, Bageshri.

In each Raga one Vilambitlaya Khyal and two Madhyalaya Khyals will be taught.

Three Dhrupads and three Dhamars also will be taught.

Lectures on the theory of Hindustani Music continued.

Advanced Tan exercises.

Exercises in reading and writing notations.

The following Tals with their Bols :—Jhoomra, Punjabi, Tilwada, Rupak and Tevra.

The text book prescribed is the 3rd Kramik book of Hindustani Sangit Paddhati.

IV—FOURTH YEAR.

The following ten additional Ragas with their scientific details will be taught in this year :—

Bindrabani-Sarang, Bhimpalasi, Pilu, Jaunpuri, Malkans, Hindol Suddh-Kalyan, Kamod, Chhayanut, Gaudsarang.

In each Raga one Vilambitlaya Khyal and two Madhyalaya Khyals, will be taught.

Three Dhrupads and three Dhamars also will be taught.

Study of advanced theory of Hindustani Music.

Advanced Tan-Alap singing.

Exercises in reading and writing music.

The following Tals with their Bols :—Zampa, Shikhar, Motta and Pashta.

Books prescribed and recommended :—

- (1) The 3rd and 4th Kramik books of Hindustani Sangit Paddhati.
- (2) Selections from the works of other well known writers on Indian Music.

V—FIFTH YEAR.

The remaining Fifteen Ragas of the 4th Kramik book of Hindustani Sangit Paddhati :—

Shankara, Deshkar, Jayajayavanti, Ramkali, Puria—Dhanashri, Vasant, Paraj, Puria, Lalit, Gaudmallar, Bahar, Darbari, Multani, Adana and Miyaka Mallar.

In each Raga one vilambitlaya Khyal and two maddhyalaya Khyals will be taught.

Six Dhrupads and six Dhamars also will be taught.

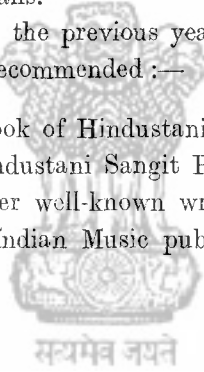
Advanced theory of Indian Music including the history of N. I. Music.

Original composition of Tans.

Revision of work done in the previous years.

Books prescribed and recommended :—

- (1) The 4th Kramik book of Hindustani Sangit Paddhati.
- (2) Selections from Hindustani Sangit Paddhati Parts I to IV.
- (3) Selections from other well-known writers on Indian Music.
- (4) History of North Indian Music published by the School of Indian Music, Baroda.



भारतीय संगीत प्रसारक मंडळ, पुणे

भारतीय संगीत विशारद

लिखित परीक्षा—समय ३ घंटे, गुणसंख्या १००

(१) स्व. पं. भातखंडे कृत क्रमिक पुस्तक माला (हिंदुस्थानी संगीत पद्धति । के १।२।३ भागके शास्त्रीय विषयका सम्यक ज्ञान ।

(२) स्व. पं. विष्णु दिगंबर पलुसकर, स्व. पं. बालकृष्ण बुवा इचलकरंजीकर, संगीत सम्राट तानसेन, स्व. पं. भातखंडे, ग्वालियरके स्व. पं. शंकरराव पंडितजी आदिके जीवनियोंका संक्षिप्त परिचय ।

(३) निबंधलेखन:—विषय:—ख्याल गायनकी पद्धतियाँ, ग्वालियर और जयपुरकी गानेकी पद्धतियोंका साम्य और भेद, दक्षिणभारत और उत्तर भारत की गानेकी पद्धतियोंका साम्य और भेद ।

दक्षिण भारत और उत्तर भारतके गीतोंके प्रकार, संगीतमें काव्यका स्थान, इसके अलावा जनसामान्यके प्रचलित विषय ।

(४) राग:—अभ्यास क्रमके रागोंकी (राग आगे दिये हैं) संपूर्ण जानकारी । गायन पद्धति के आधारपर रागोंका तुलना ।

(५) स्वरलेखन:—किसी ख्याल, द्रुतलयके चीज को स्वरलिपिबद्ध करना । किसी काव्यको अभ्यास क्रमके रागोंके स्वरोंमें लिपिबद्ध करना ।

(६) ताल:—त्रिताल, झपताल, एकताल (ख्याल और द्रुत) तेवरा, रूपक, दादरा, चौताला, तिलवाडा, दीपचंदी, फुमरा धमार, सूलताल आडाचौताला, सवारी, मत्तताल, सुरफाकता, बंगरे तालके तबलेके बोल संगीत लेखन पद्धति पर लिखना ।

मौखिक परीक्षा गुणसंख्या १५०

निम्नलिखित राग अभ्यास क्रमके लिये रखे हुए हैं:—

(१) कल्याण, (२) भूप (३) विहाग (४) विलावल (५) आसावरी (६) सारंग (७) काफा (८) भीमपलाल (९) खमाज (१०) पटदीप (११) धानी (१२) बागेश्री (१३) भरवै (१४) शंकरा (१५) तिलक कामोद (१६) मांड (१७) केदार (१८) कामोद (१९) हमीर (२०) पिलू (२१) दुर्गा (२२) मालिकेस (२३) देस (२४) तिलंग (२५) छायावट (२६) दरबार कानडा (२७) अढाना (२८) बहार (२९) पूरियाधनाश्री (३०) हिंडोल (३१) वसंत (३२) मारवा (३३) श्री (३४) पूर्वी

(३५) जौनपुरी (३६) सोहनी (३७) तोडी (३८) कालिंगडा (३९) जयजयवंता (४०) पूरीया (४१) मुलतानी (४२) मल्हार (४३) गौड मल्हार (४४) गौड सारंग (४५) सिंधुरा (४६) जगित (४७) जोगी (४८) देशकार (४९) विभास (५०) भिजोटो (५१) भैरवी । (ब) अक्षरोंमें लिखे हुए राग विशेष तैय्यारीके साथसे गाना)

(१) ख्याल और कमसेकम २ चीजें और लक्षणगीत—

(२) १५ रागोंके ध्रुपद और उनमें से ४ धमार ।

(३) १५ रागोंके तराने ।

(४) किसी रागका पद पुस्तकसे पढ़कर गाना ।

(५) तानपूरे के तार योग्य स्वरोंमें मिलाना ।

(६) गाये हुये पदोंका तुरन्त स्वर लेखन तैयार करके गाना ।

इस परीक्षामें उत्तीर्ण होनेवाले विद्यार्थी को उपाधिपत्र दिया जाता है ।

(७) हरएक विद्यार्थीको परीक्षाका समय एक घंटेतक दिया जायगा । उसमेंसे १५ मिनटतक यथानुकूल गाना अनिवार्य है । इस परीक्षाके लिये १५० गुण रखे हैं ।

विष्णु दिगंबर संगीत विश्वविद्यालय

पाठ विधि (सारांश)

प्रवेशिका (मैट्रिक)—

राग :—(१) भूपाली (२) दुर्गा (३) सारंग (४) देस (५) तिलक-कामोद (६) खमाज (७) तिलंग (८) काफी (९) भीमपलासी (१०) धान्नी (११) बागेश्री (१२) पटदीप (१३) असावरी (१४) भैरवी (१५) कल्याण (१६) हमीर (१७) बिहाग (१८) केदार (१९) मालकंस (२०) पिलू (२१) आसा (२२) मांड (२३) भैरव (२४) कालिंगडा (२५) शंकरा ।

स्वरज्ञान :—शुद्ध और विकृत स्वरोंका अभ्यास-स्वर पहचानना और गाना आना चाहिये ।

स्वरलेखन पढ़ना :—स्वरलेखन पढ़ना आना चाहिये जिसमें एक, देढ़, तथा चौथाई मात्रा का उपयोग किया गया हो ।

अलंकार ज्ञान :—सरल और कठिण अलंकार आने चाहिये ।

ताल :—हाथसे ताल देना आना चाहिये । तबलेसे ताल पकड़ना और निम्नलिखित तालोंके ठेके बोलने तथा लिखने आना चाहिये ।
(१) तनिताल (२) भूपताल (३) दादरा (४) एकताल (द्वत) (५) तैवरा (६) चारताल ।

गायकी धृपदशैली :—दुगुन और चौगुन लयकारी तक आना चाहिये।

ख्याल शैली :—छोटा ख्याल ५ से १० मिनट तक आलापोंके साथ गाना आना चाहिये।

शास्त्रीय माहिती :—वादी, संवादी, सब पारिभाषिक शब्दोंकी व्याख्या और ज्ञान होना चाहिए। रागपद्धति, मन्द्रस्वरसाधन, सतार दिलख्वा, इ. वाद्योका सामान्य ज्ञान।

संगीत विशारद (Intermediate)।

राग :—(१) बिलावल (२) सिंधुरा (३) जयजयवंती (४) दरबारीकानडा (५) अडाना (६) बहार (७) हिंडोल (८) सोहोनी (९) विभास (१०) गौडसारंग (११) छायाण्ट (१२) कामोद (१३) पहाडी (१४) भिमोटी (१५) जोगिया (१६) ललित (१७) मल्हार (१८) गौडमल्हार (१९) पूरिया (२०) मारवा (२१) पूर्वी (२२) वसन्त (२३) श्री (२४) तोडी (२५) मुलतानी (२६) पूर्वाश्वनाश्री।

निम्न लिखित रागों में कम से कम एक धृपद और धमार गाना आवश्यक है।

(१) मालकंस (२) बिलावल (३) भैरव (४) सिंधुरा (५) भूपाली (६) बहार (७) जयजयवंती (८) बागेश्री (९) दरबारी (१०) हिंडोल (११) केदार (१२) मल्हार (१३) पूरिया (१४) मुलतानी (१५) वसन्त (१६) श्री (१७) मारवा (१८) ललित।

स्वरज्ञान :—शुद्ध, विकृत समूहों का गाना और पहचानना आना चाहिए।

स्वरलेखन :—एक या एकसे कठिण स्वररचना पढ़नी और ख्यालकी स्वररचना शुद्ध लिखनी आनी चाहिये।

तानें :—विभिन्न प्रकारकी तानें लेनी आनी चाहिये।

अलंकार :—कठिन अलंकारोंकी रचना करके गाना चाहिये।

गायकी :—सीखे हुये रागोंका विस्तार करना आना चाहिये। अन्य व्यक्ति द्वारा गाई गई तानो तथा अलापोंकी नकल करना आना चाहिये।

धृपदशैली :—आठ लयकारी तक तथा धमार दुगुण और चौगुण लयमें गाना आना चाहिये।

सभागायन :—सभामें आर्था वंटे तक आपनी शैली का परिचय देते हुये गा सके।

तालः—ठेको को लिखना और बोलना भी आना चाहिये। निम्न तालोका अभ्यास, मात्रा, और ठेको के साथ करना चाहिए।

(१) तिलवाडा (२) झुमरा (३) एकताल (विलंबित) (४) आडा चौताल
(५) रूपक (६) धुमाली (७) केरवा (८) धमार।

शास्त्रीयज्ञानः—प्रबंधों तथा स्वररचना का अभ्यास।

वाद्यज्ञानः—प्रगत होना चाहिये।

संगीतालंकार (B. A.)।

रागः—(१) यमनी बिलावल (२) देवगिरी बिलावल (३) कुकुम-बिलावल
(४) शुक्ल-बिलावल (५) गुनकली (६) सरपरदा बिलावल (७) शुद्ध
कल्याण (८) पूर्वा कल्याण (९) दुर्गा कल्याण (१०) गोरख कल्याण
(११) जेत-कल्याण (१२) मेघमल्हार (१३) सूर मल्हार (१४) जयंत-
मल्हार (१५) रामदासी मल्हार (१६) मैख बहार (१७) बसन्त बहार
(१८) बागेश्री बहार (१९) हिंडोल बहार (२०) मालगुंजी
(२१) रागेश्री (२२) खंवावती (२३) मालश्री (२४) परज
(२५) रामकली (२६) धवलाश्री।

गायकीः—प्रत्येक राग आधी घंटे तक गाना आना चाहिये।

धृपद गायकीः—उंचे दर्जे की धृपद गायकी।

हलके फुलके गानाः—भजन, पद, भावगीत आने चाहिये।

ठुमरीः—दो ठुमरी गाना सकना चाहिये। तथा तराना भी गा सकें।

शास्त्रीयज्ञानः—प्राचीन, आधुनिक स्वरसतक, श्रुति, निर्दिष्ट समयपर रागो के
गाने के सिद्धान्त, राग और रस का परस्पर सम्बन्ध,
गाने बजाने के लिये स्वररचना करना, इ०

स्वरलेखनः—विष्णु दिगम्बर के पद्धतिनुसार की गई स्वर रचना को
भातखंडे पद्धतिमें तथा भातखंडे पद्धति के अनुसार की गई
स्वर रचनाको विष्णु दिगंबर पद्धतिमें परिवर्तित करना आना
चाहिए तथा स्वरलेखन पढ़ना आना चाहिये।

वाद्यः—उपयोग और मिलाना आना चाहिए।

सभागायनः—दो घंटे तक सभामें निजशैलीनुसार गाना आना चाहिए।

पुणें भारत गायन समाजका
भास्कर संगीत विद्यालय पुणें.

गायन कलाविशारद का अभ्यासक्रम.

प्रथम वर्ष मोहन माल (मराठी गीत)

(१) यमन (२) भूप (३) बिहाग (४) पहाडी (५) भिमपलास (६) तिलंग
(७) आनंद भैरवी (८) सोहनी (९) जीवनपुरी (१०) गरुडध्वनी (११) तिलकका-
मोद (१२) भैरवी.

ताल—त्रिताल, दादरा, केरवा.

द्वितीय वर्ष राग संग्रह (भाग पहला)

(१) मांड (२) यमन (३) भूप (४) काफी (५) बागेश्री (६) खमाज
(७) पहाडी (८) भीमपलासी (९) धानी (१०) जीवनपुरी (११) भैरवी
(१२) भैरव (१३) जोगिया.

ताल—केरवा, दादरा, त्रिताल एकताल, झपताल.

तृतीय वर्ष राग संग्रह (भाग दुसरा)

(१) दुर्गा (२) पूरिया (३) सारंग (४) बिहाग (५) देसकार (६) तिलककामोद
(७) पटदीप (८) अल्हैया बिलावल (९) तिलंग (१०) मालकंस.

ताल—रूपक, एकताल, त्रिताल.

चतुर्थ वर्ष राग संग्रह (भाग तिसरा)

(१) शंकरा (२) मुलतानी (३) पूर्वी (४) कामोद (५) हमीर (६) तोडी
(७) जयजयवंती (८) सोहनी (९) देस (१०) पिट्ठ.

ताल—चौताल, दीपचंदी, अधधा, एकताल, झपताल.

पंचम वर्ष राग संग्रह (भाग चौथा)

(१) केदार (२) बहार (३) दरबारी कानडा (४) खंवावती (५) गौड सारंग
(६) मारवा (७) पूर्या धनाश्री (८) हिंडोल (९) बसंत (१०) बिभास (११) ललत

ताल—धमार, धीमा-त्रिताल झपताल, एकताल.

पाठ्यपुस्तकें:—श्री. मास्तर कृष्णराव फुलंब्रीकर रचित—

वर्ष १ सं. मोहनमाल.

„ २ रागसंग्रह भाग १ अमर संगीत.

„ ३ „ „ २

„ ४ „ „ ३

„ ५ „ „ ४

ठिळक महाराष्ट्र विद्यापीठ, पुणे.

संगीत शाखा-परीक्षा. (सामान्य) (सारांश)

संगीत प्रवेश परीक्षा.

(१) राग :—(१) यमन (२) भूप (३) केदार (४) हमीर (५) बिहाग
(६) शंकरा (७) खमाज (८) तिलंग (९) देस (१०) तिलक-
कामोद (११) मांड (१२) दुर्गा (१३) काफी (१४) बागेश्री.
(१५) मालकंस (१६) कालिंगडा (१७) भैरव (१८) भैरवी
(१९) जीवनपुरी (२०) बिलावल (२१) सारंग (२२) धानी
(२३) भीमपलास (२४) पटदीप (२५) पिद्ध;

प्रत्येक रागात धृपदअंगाची, विलंबित व द्रुत लयीची एक एक चीज तंबोऱ्याचें सार्थावर आली पाहिजे. जिल्हेवजा रागांत धृपदाऐवजी ठुमरी, होरीही चालतील. प्रत्येक चीजेला कमीत कमी पंधरा आलाप ताना जोडून विस्तार करता आला पाहिजे. धृपदाची, दुप्पट, तिप्पट, चौपट, एका पद्धतीचे नोटेशन लिहिणें व वाचणें, हार्मोनियमची सर्वसाधारण माहिती दिलेल्या षड्जाबरोबर मध्यम, पंचमयुक्त तंबोरा मिळविणें वरील रागांचे स्वर, वादी, संवादी, वर्ज, जाति, आरोह, अवरोह, पकड यांची संपूर्ण माहिती पाहिजे.

ताल :—(१) केरवा (२) दादरा (३) कवाली (४) धुमाळी (५) झपताल
(६) चौताल (७) एकताल (८) त्रिताल (९) तिलवाडा

वरील तालाचे मात्रा, खंड, ठेके यांची संपूर्ण माहिती पाहिजे. मात्रा मोजून हातानें ताल धरणें तसेंच तालाचे बोल तबल्यावर अगर मृदंगावर वाजवून दाखवितां आले पाहिजेत. पं. भातखडे यांच्या पुस्तकांतील प्रथम खंडातील सर्व शास्त्रीय माहिती शिवाय प्रत्येक रागाची माहिती लिहितां आली पाहिजे. येत असलेली कोणतीहि चीज नोटेशनमध्ये लिहितां आली पाहिजे.

संगीत मध्यमा.

राग :—(१) कामोद (२) ज्ञायानट (३) पहाडी (४) शिंदोटी (५) जयजयवंती
(६) सिंधुरा (७) मल्हार (८) बहार (९) दरबारी (१०) अडाणा
(११) वसंत (१२) परज (१३) सोहोनी (१४) हिंडोल (१५) जोगी
(१६) विभास (१७) देसकार (१८) तोडी (१९) गौडसारंग
(२०) गौडमल्हार (२१) मुलतानी (२२) पूर्वी (२३) पूरीया (२४) मारवा
(२५) श्री.

तालः—(१) तेवरा (२) रुपक (३) सुरफाक्ता (४) धमार—(५) दीपचंदी
(६) झुमरा (७) अध्या.

भातखंडे क्रमिक पुस्तक मालिका भाग ३ रा.

बाकी सर्व माहिती संगीत प्रवेश परीक्षेच्या प्रमाणे.

संगीत-विशारद.

रागः—(१) शुद्धकल्याण (२) शामकल्याण (३) खंवावती (४) रागेश्री (५)
गारा (६) मालगुंजी (७) मल्लहाकेदार (८) नट-केदार (९) वसंतवहार
(१०) भैरववहार (११) ललत (१२) रामकली (१३) सिंध-भैरवी
(१४) देशी (१५) आसावरी (१६) यमनी-बिलावल (१७) देवगिरी
बिलावल (१८) मुहा (१९) सुधराई (२०) शु० सारंग (२१) मेव-मन्हार
(२२) सूरमल्हार (२३) धनाश्री (२४) पूरीया धनाश्री (२५) जैताश्री.

तालः—(१) आडाचौताल (२) सवारी (३) पंजाबी (४) टप्पा यांच्या
मात्रा खंड वगैरे यांची माहिती. हिं. संगीत पद्धती भाग ४ ते ६
इतर सर्व माहिती वरील परीक्षाप्रमाणे.

निबंधः—(१) संगीत लिपी व त्याची मर्यादा (२) प्राचीन व मध्यकालीन
संगीतांत होत जाणारा फरक (३) आवाजाची कसरत (४) संगीतांत
शब्दांचे महत्व (५) आजकालच्या परिस्थितीचा मैफलीवर होणारा
परिणाम (६) राग व इतर यावर ५० भोळीपर्यंत निबंध.

सरकारी गायनशाळा, डचलकरंजी.

पदवी परीक्षांचा अभ्यासक्रम (सारांश)

संगीत-विशारद

खालील रागांतील विलंबित व जलद लयीचे ख्यालः—

(१) अः—(१) ललत (२) विभास (३) भैरव (४) तोडी (५) जीवनपुरी
(६) बिलावल (अलैय्या) (७) सारंग (८) गौडसारंग (९) मुलतानी
(१०) भिमपलास (११) पूर्वी (१२) यमन (१३) भूप (१४) हमीर
(१५) केदार (१६) छायानट (१७) गौडमल्हार (१८) कामोद
(१९) पूरिया (२०) बागेश्री (२१) बिहाग (२२) शंकरा
(२३) जैजवंती (२४) मियामल्हार (२५) दरबारी (२६) बहार
(२७) बडाणा (२८) माळकंस (२९) सोहोनी (३०) वसंत
(३१) हिंडोल.

- (ब) :—(१) देसकार (२) देशी (३) शुद्धसारंग (४) पूरियाधनाश्री (५) श्री
(६) मारवा (७) शुद्धकल्याण (८) शामकल्याण (९) बिहागडा
(१०) रागेश्री (११) मलगुंजी (१२) नायकी कानडा (१३) परज.

[टीप :—कोणताहि राग केवळ तंबोऱ्याच्या साथीवर निदान अर्धा तास गातां आला पाहिजे.]

(२) खालील रागांतील ठुंबरी, झपताल, त्रिताल, दादरा वगैरे :—

- (१) खमाज (२) तिलंग (३) देस (४) तिलककामोद (५) काफी
(६) मांड (७) पहाडी (८) पिछ (९) भैरवी (१०) झिजोटी (११) दुर्गा
(१२) जोगी (१३) खंबावती (१४) धानी (१५) पटदीप (१६) नंद.

(३) धृपद-धमार :—कोणत्याहि वेळेच्या रागांतील धृपद-धमाराची ठाय दुप्पट तिप्पट व चौपट.

(४) तराणे :—कोणत्याहि वेळेच्या रागांतील तयारीनें गाणें.

(५) ठुंबरी होरी :—खमाज, काफी, तिलंग, पिछ, भैरवी वगैरे किरकोळ रागांतील.

(६) तालांची माहिती :—खालील तालांच्या मात्रा, खंड, ठेके, मात्रा मोजून ताल धरणें तसेंच तालाचे ठेके, तबला अथवा मृदंगावर वाजवणें—

- (१) केरवा (२) दादरा (३) रूपक (४) धुमाळी (५) झपताल (६) चौताल
(७) तेवरा (८) एकताल (९) दीपचंदी (१०) धमार (११) त्रिताल
(१२) तिलवाडा (१३) झंपा (१४) सुरफाक्ता (१५) झुमरा (१६) आडाचौताल
(१७) पंजाबी.

सामान्य माहिती :—(१) दिलेल्या षड्जाबरोबर मध्यम किंवा पंचमयुक्त तबला किंवा तंबोरा मिळविणें.

(२) हार्मोनियम, दिलरुबा, सतार, तबला वगैरे वाद्यासंबंधीं सर्वसाधारण माहिती.

लेखी परिक्षा :—(१) इंडियन स्टाफ नोटेशन संपूर्ण ;

(२) नेमलेल्या रागांचे तीव्र, कोमल, वर्ज्य स्वर, वादी, संवादी, गाण्याची वेळ.

खालील पारिभाषिक शब्दांच्या व्याख्या :—श्रुति, स्वर, मंद्र, मध्य, तार सप्तक, आरोहाबरोड, राग, ओडव, पाडव, संपूर्ण, संकीर्ण, शूद्र, विकृत स्वर, वादी, संवादी, अनुवादी, विवादी, गमक, मींड, आलाप, तान, वर्ण, अलंकार, ग्राम, मूर्छना, स्थायी, अंतरा, संचारी, आभोग, मात्रा, विलंबित, मध्य, द्रुत, लय, सम, काल, ताल.

खालील विषयांची विविध माहिती :—

- (१) गाणाराचे गुणदोष ;
- (२) पूर्वांग-उत्तरांग तत्त्व ;
- (३) धृपद, ख्याल, टप्पा, ठुंबरी या गानप्रकाराचे विवेचन ;
- (४) संगीत कलेचा गेल्या तीनशे वर्षांचा संक्षिप्त इतिहास ;
- (५) महाराष्ट्रातील हिंदुस्थानी गायनपद्धतीचा प्रसार.



सत्यमेव जयते

PATNA UNIVERSITY.

COURSES OF STUDY FOR THE MATRICULATION EXAMINATION, 1950.

Music.

There shall be written examination of Theory of Music carrying 30 marks the paper being of one hour's duration and practical test in vocal and instrumental music carrying 40 and 30 marks respectively.

I. ELEMENTARY KNOWLEDGE OF THE FOLLOWING TERMS :—

Sangeet, Nada (Sound), Seven Fundamental notes Sudha (Natural), Vikrita (changed), Achal (unchanged), Teevra (sharp), and Komal (flat), Saptak (octave). Mandra (lowest) Madhya (Medium) and Tar (Highest), Thāt and Rag—What they are—number and names of the Thāts. Badi, Sambadi, Anubadi, and Bibadi. Three forms of Ragas :—Audava, Shadava and Sampurna.

II. VOCAL :—

Ragas.—(1) Yaman, (2) Khammach, (3) Kafi, (4) Asawari, (5) Bhairavi, (6) Bhairav, (7) Bilawal.

Tals.—(1) Trital, (2) Ektal, (3) Jhaptal, (4) Dadra, (5) Kaharwa. (6) Chautal.

III. INSTRUMENTS :—

Any one of Esaraj, Violin and Sitar.

The former two for songs and the last for Gats—one song or one Gat, as the case may be in each of the Ragas, Bilawal, Yaman, Kafi, Asawari and in Trital only.

Note.—For the drone or Keynote only, the Harmonium may be used (by the candidates) in place of the Tambura. For accompaniment on Tabla, the candidate may appear with his or her own Tabalchi.

Books recommended :—

- | | | |
|--|-----|--------|
| 1. Sangeet Siksha Part I—by K. Ratanjankar | ... | 0—8—0 |
| 2. Sangeet Siksha Part II by Do. | ... | 0—12—0 |

Books for Supplementary reading :—

1. Hindustani Sangeet Paddhati, Parts I and II by Balchandra Sitaram Sukhathankar, Bombay.
2. Rager Gathan Shikhsa by Dakshin Charan Sen.
3. Asli Talim Sitar by Professor Hamid Hussain Khan, Lucknow.

ANDHRA UNIVERSITY.

MATRICULATION SYLLABUS.

Music. (Theory).

1. Fundamental terms including nada, sruti, swara, svrasthana, sthayi, pitch, intensity, timbre, harmonics, vadi, samwadi, anuvadi, vivadi, anuloma, pratiloma and gamaka.
2. System of seventy-two melas.
3. Raga. Its classification. Its lakshanas.
4. Tala. Its more important pranas. The aditala. Seven talas, their jati, variations, chapu, ara-jhampa and desaditala.
5. Lakshanas of gita, svarajati, varna and kirtana.
6. Svara notation. Significance of symbols commonly used therein.
7. Musical instruments and their classification, knowledge of the tambura, vina, violin, flute, nagaswara nad mridanga.
8. Lakshanas of the following ragas: Todi, Mayamalvagaula, Bhairavi, Kharaharapriya, Kambhoji, Sankara-bharana, Kalyani, Madhyamavati, Mohana, Surati, Bilahari and Pantuvarali (of the 51st mela).
9. Life and contribution of Purandardas, Bhadrachela Ramdas, Tyagaraja, Muthuswami, Dikshita, Syama Sastri, Vina Kuppier and Patnam Subrahmanya Ayyar.

Practical.

1. In addition to svaravalis, jantavaris, alankaras and gitas in Malhari, Suddhasaveri, Arabhi, Kambhoji, Mohana, Kalyani and saveri, the following:
2. Svarajati in Bilahari.
3. Aditala Varna in Sankarabharana, Kalyani and Todi and Ata Tala varna in Bhairavi.
4. Sixteen Kirtanas, one at least in each of the Ragas mentioned in paragraph 8, and one at least of each of the composers mentioned in paragraph 9 of the theory Part above.

There shall be one written paper on Theory of two and a half hour's duration and a practical test of not more than fifteen minutes' duration. The written examination and the practical test shall carry equal marks. In the practical test, the pieces prescribed above may be rendered either by voice or on one of the following instruments. Vina Violin, Flute.

Books of reference.

Introductory part in Sangita Sampradaya Pradarsini, South Indian Music, Books 1, 2 and 3 by P. Sambamurti, T. Singaracharlu's Books, Gānabhaskar by K. Y. Shrinivasa Ayyangar.

CHAPTER IV.

Qualifications for Music Teachers, Grants-in-aid and the Salaries of Music Teachers.

The minimum qualifications prescribed by the Committee for the music teachers in the various types of schools are in accordance with the needs of each particular stage. And the salaries proposed have been fitted into the grades already in existence for teachers in the Department. Thus a Matric or S. L. C. with Music is graded with a Matric or S. L. C. with any other subject. If in addition he has obtained the Training Certificate as proposed by the Committee, his grade will be that of a Matric S. T. C. A Sangeet-Visharad who is a non-Matric is treated as on a par with a Matric S. T. C. whereas, a Sangeet-Visharad who has passed the Matriculation Examination is given the scale of a graduate. In the case of higher qualifications in Music, they have been equated with B.As., B.A.B.Ts., M.As., M.A.B.Ts., etc. In the case of teachers in Special Schools of Music in whose case standards of comparison are not easily available, the Committee has considered each case on merits and made suitable recommendations accordingly.

As the Introduction of Music on a regular footing will be a new feature in our educational system, in the initial stages the need for higher grants-in-aid is obvious for accommodation, equipment etc.

We, therefore, make the following recommendations :--

Qualifications necessary for Music teachers in the different schools :

In the first four years of the primary stage the trained teacher will, as at present, teach all subjects including music since music will now form a compulsory subject in the Primary Teachers' Training College.

In the first three standards of the Secondary Schools and the Higher Primary classes and in the Primary Training Colleges an S. L. C. or Matriculate with Music may be appointed as Music Teacher and confirmed on his passing the Training Test within the prescribed period.

Above the compulsory stage, the minimum qualification for the Music Teacher should be the Sangeeta Visharad Certificate of the Tilak Maharashtra Vidyapeetha, the Gandharva Maha Vidyalaya, the Poona Bharat Gayan Samaj, the Baroda College of Music or of the Music Board for Karnatak Music, or an examination considered as equivalent to these, by the Board of Music Education.

In the case of Music teachers who are already in service but who do not possess the required minimum qualification, those with less than five years of service to their credit should be required to pass the necessary examination within three years from the commencement of the new course in Music. Those with longer service should be required to obtain the certificates of eligibility and grade in service according to their experience, past education and standing and the decision of the Board in this matter should be taken as final.

In the Special Schools of Music, those with Sangeet Visharad or higher degrees alone should be appointed as music teachers. In the case of *"special subjects" the Board of Music Education may make exceptions and select from among University products or from among the old-style Gavayyas and Ustads, persons who have claims to be considered experts in the particular subject in question. Persons chosen in this category should be assigned a status suitable in each case for the purposes of the service. As a rule, however, a professional Gavayya or Ustad should be considered fit for teaching practical music only.

Grants-in-Aid and Salaries of Music Teachers :

As the compulsory introduction of Music in schools will be a new feature, every school will of necessity require a special Music class which must be situated at a distance from the other classes, or must be made sound-proof. This would be beyond the financial capacity of many schools. We, therefore, recommend that Government should give a special building grant for the purpose covering at least 50 percent of the expenditure incurred.

For the purchase of instruments, music books and other teaching aids, Government should give 50 per cent of the cost as equipment-grant.

The salaries and allowances of the music teachers should be recognised by Government for purposes of grant, which, at least in the first five years, should be 10 per cent. higher than the rate allowed for other subjects. We recommend that Grants-in-Aid should also be given to those schools which may arrange to teach instrumental Music to its students outside school-hours, in proportion to the extra expenditure incurred on that account.

In the case of Special Schools of Music, grants should be 10 per cent higher than those for other schools. Existing Primary and other school buildings should be used for holding the classes of the Special Schools of Music by a suitable arrangement of the periods of work in each case. The starting of Special Schools of Music need not thus be held up for want of separate buildings.

Salaries of Music Teachers.

In the Primary Schools the teacher of music will be a Trained Teacher. He should, therefore, receive the same scale as the Primary Trained Teacher.

A Matric or S. L. C. with Music who has secured the Teacher's Certificate in Music should be given the same scale as a Matriculate S. T. C.

A Sangeet Visharad if he is a Matric or S. L. C. should be given the scale of a graduate.

If he is only a Sangeet Visharad, he should be given the scale of a Matric S. T. C.

*See recommendation Nos. 28 and 29 in Chapter No. VII

Holders of degrees higher than the Sangeet Visharad should at least be given the scale of a graduate, but it is too early to recommend definite scales in such cases as those examinations are not common to all institutions and their standards vary very widely. We, therefore, recommend that in such cases the Board of Music Education should decide each case on its merits.

In Special Schools of Music the teachers must be old-style Ustads or Gavayyas of acknowledged standing, or holders of the highest music degrees such as the Sangeet Praveen, or persons who in the opinion of the Board of Music Education are specially qualified.

For teaching theoretical subjects such as the History of Indian Music, Criticism, Aesthetics and Acoustics etc. no person who is not a graduate and who has not done special work in these subjects should be appointed. The person appointed should also have a working knowledge of the practical Art of Music.

No music teacher should be employed on a part-time basis. If necessary, two or more schools may be permitted to combine and employ between them one full-time music teacher and allocate to him full-time work in music and allied subjects (like P. T. music) with corresponding pay and privileges.

CHAPTER V

ADMINISTRATION.

The Committee *recommends* that special Inspectors of Music be appointed, one for Karnatak, two for Maharashtra and one for Gujarat. These four Inspectors should be ranked as on a par with the Inspectors of other subjects. They should be assisted by a staff of Assistant Inspectors of Music whose number should be fixed by the Department according to the volume of work to be done. All these Members of the Inspection Staff must be qualified University Graduates and should have a competent knowledge of both the science and the art of Music. The Committee *recommends* that a Provincial Board of Music Education should be appointed to advise Government on policy regarding Music Education. This Board should consist of 6 non-official members of whom there should be at least one who is an expert in Karnatak Music. The other non-official members should be chosen from among the scholars and experts of the Northern system. The four Inspectors of Music and the Director of Public Instruction should be Ex-officio members of the Board.

DUTIES OF THE BOARD.

Courses and Text-Books.

The Board will frame the several courses from time to time and revise them if necessary.

The Board will also frame (i) a suitable Training Certificate course for Music Teachers serving in the Secondary Schools and higher Primary Schools and Training Colleges, and (ii) courses for the various Music Examinations in the Special Schools for Higher Music.

To maintain uniformity in the teaching standard, the Board should prepare its own Text-Books. For this purpose the Board should invite suitable compositions from experts and also select material from the existing song-books. Such Text-Books should be prepared departmentally and should employ the notation suggested by this Committee. The authors of new approved compositions should be paid a royalty for each song selected.

In the early Primary School, the students are not expected to use text-books. They will, however, be necessary for the use of the Primary Teachers whose number will be very large.

Similar text-books will have to be compiled for use in Secondary Schools and higher Primary Standards and also for the Primary Training Colleges. The text-books will be meant chiefly for the use of the students and should, therefore, be carefully compiled departmentally. The course for standards V, VI, VII of the Primary stage and standards I, II and III of the Secondary Schools will be the same with common text-books.

The Board should prepare text-books to cover the portion prescribed for standards IV, V, VI and VII for the Secondary Schools.

The course for the two years of the Primary Training College will consist of two parts:—

The first part will cover the portion prescribed for standards IV and V of the Secondary Schools. The second part will deal with methods of teaching to be employed in the first four standards of the Primary Schools.

EXAMINATIONS.

The Board should arrange to hold the following Examinations:

1. Entrance Examination in Music.
2. Examinations in the Special Schools of Music.
3. The training Certificate Examination for teachers of Music in the Secondary Schools, and in the Higher Primary Schools and Training Colleges.

SUPERVISION.

The Board should supervise the working of all Special Schools of Music through its Inspectors. Such Schools should be required to teach the courses according to the syllabus laid down by the Board and to maintain an Admission and Leaving Certificate Register of pupils. Grants-in-aid to private Special Schools should be subject to recommendations by the Board.

The Board should also see that the Inspecting Staff carries out the inspection of all the Schools in their charge according to the standards laid in these recommendations.

The Board should advise Government in the matter of making appointments of Music teachers, Professors and Inspectors of Music, and other questions relating to Music education.

The Board should prepare a table of equivalence of Degrees and Diplomas at present awarded by the different schools and colleges of music, for use in assessing the qualifications of a candidate and determining his status when selected.

The Board should also be empowered to determine the question of eligibility and status of Music teachers who have been in service for a period longer than five years.

The Board should supervise the Music Libraries and Museums established at the principal places of the Province.

CLASS-MANAGEMENT.

It is understood that each class will contain about 30 students.

The students should be divided into six groups each group consisting of 5 students.

The groups should be asked in turn to recite the composition or pieces taught by the teacher.

When it is found that the boys have picked up the lessons fairly well, the teacher should not himself further teach the lesson, but should ask the groups one after another to recite the lesson. During this process the Teacher should mark out mistakes and deficiencies and correct them where necessary. At the time of future revision of the lesson the students from one group should be asked to recite the lesson and those from the other groups should be asked to keep time and so on from one group to another.

The above arrangement will keep the disturbance to the other classes at its minimum, while maintaining the efficiency of the music teaching.

THE USE OF THE HARMONIUM.

The Harmonium, being a tempered instrument is unsuitable for Indian Music. It has to be tuned again from time to time. Even if used as an instrument to give only the Drone-Notes its effect is not as smooth, pleasant or rich as that of the Drone of the Tambura. It is poor in point of the combination notes and upper-partials contributed by the Drone of the Tambura.

Therefore, the Committee is of opinion that as far as possible the Harmonium should not be used in the Schools. If the volume of the Drone of the Tambura is not sufficient to provide a fairly audible note for the Drone, a Tambura-Box may be used for the purpose. In exceptional cases, however, for reasons of economy and convenience of management, the Harmonium may be used, only to give the Drone

notes, but not to accompany or guide the Music. The general opinion for banning the use of the Harmonium is so strong that it is a matter for serious consideration whether there is any justification for using the instrument anywhere for the purposes of Indian Music.

Gramophone records of Tambura drones carefully tuned to different basic notes, taken as the fundamental note, should be taken. Such records may contain a series of concentric *closed* grooves or circles, each one giving the drone note of the different pitches or tone-levels, chosen for the tunings of the Tambura.

The Committee is of opinion that such records, played and amplified if necessary, can be used for giving the drone notes of various levels, without the risk of their going out of tune, at any time. This will of course necessitate the equipping of schools with a gramophone.

Similar records in different Talas can be taken for the purposes of Tabla accompaniment, but they will not be quite as handy as the records of the Tambura-notes.

Gramophone records of some of the prescribed songs will serve as good models and teaching aids, particularly in the first four standards of the Primary School.

GENERAL RECOMMENDATIONS.

Language Readers for Schools may include biographical sketches of eminent musicians, music scholars and composers.

Encouragement should be given to composers to set old compositions to their original Ragas and Talas where this has not already been done and where it is possible.

Suitable encouragement in the form of Scholarships and free student-ships should be given to the sons of Professional musicians.

The art of instrument manufacturing requires greater encouragement and standardisation. There are a number of places in India where instruments of good quality are manufactured. But the craftsmen are as a rule illiterate and do not know anything about the variety of raw material available in different parts of the country, and have no knowledge about their comparative merits or market conditions. There is also scope for improvement in the tools that they employ, and about conditions of the raw-material. Beyond imitating the old models they do not know what specifications of length, breadth or thickness or of the general form of the Instrument ought to be there for the instrument to give the desired volume and quality of the tone. The Committee is, therefore, of opinion that both from this point of view and from that of encouraging a Cottage Industry, Government should help them financially as well as in marketing their goods, instruments, in the choice of raw materials and the use of improved tools.

The Committee further recommends to Government that no entertainment tax should be charged for performances held under the auspices of *bona fide* Music Institutions or Music Circles, as they really perform a public service in training the artistic taste of the people.

The Committee also recommends to Government consideration of the question of the utilisation of endowments of temples for the patronage and encouragement of music.

CHAPTER VI

MUSIC NOTATION.

1. One of the terms of reference asks the Committee to examine and make recommendations on the possibility of adopting a uniform system of Notation of Indian Music for the Province of Bombay.

We may observe at the outset that for Indian Music the uses of notation are strictly limited. It cannot record all the subtleties and graces of our music. All it can hope to achieve is to give the bare skeleton or framework of the melody. It has also not the same importance for us as for the Europeans, because our music is based on melody alone, whereas harmony is the soul of Western music. Harmonic music necessarily requires the casting of each single part into accurate notation by the composer. On the other hand, Indian Music, being homophonic, does not need a very elaborate type of notation to express its outline. Moreover in a special sense, the excellence of performance in the case of an Indian artist depends not so much on the outline as on the succeeding elaboration and improvisation, guided by the feeling, imagination and inspiration of the performer and from the nature of the case there can obviously be no scope for notation here.

However, in spite of all these limitations, notation is a device not to be despised for the purposes even of Indian music. For one thing it has its uses as an aid in recalling *chijas* चिजाजडे which may have become dim in memory and it cannot be doubted that many classical compositions which have been lost irretrievably could have been preserved at least in outline, if the practice of notation had been common, in the old days. Secondly, it hardly needs arguing that for the efficient conduct of music education in schools where it is a question of imparting mass instruction to classes of 20 or more, one of the most essential requirements is the adoption of some reasonably satisfactory system of notation.

2. The idea of notation is not a new one in India. From ancient times she has been familiar with a form of notation comparable to the tonic-solfa pattern of the West and it is out of this that the different forms at present in use have evolved. In the Vedic times the Udatta, Anudatta and the Swarita, were indicated in the case of the last two by two separate signs and in the case of the first by the absence of any sign. Later on the number of signs increased with the

increase in the number of notes coming into the music. Then the idea of the three Savanas gave rise to the three Registers. Still later, there came into existence two fundamental scales which were called the Gramas. A third Grama was also supposed to exist, but it was considered to be within the aural or vocal capacity of heavenly beings only and not of humans. From the two Gramas different sequences or Murchhanas of the scale-notes were evolved. Each succeeding Murchhana starting from the next successive note in the Gramic scale gave rise to subsidiary musical scales with a new sequence of music intervals between its notes. These subsidiary scales have given rise to the several Raga-scales of today. Owing to lack of continuity in development on the theoretical side and the difficulty of restoring missing links, we have at present no sure key to unlock the exact meaning and significance of the theoretical terminology and music practice of the old days and connect them with the theory and practice of today, intelligibly and convincingly. From the thirteenth to almost the beginning of the nineteenth century our music fell into the hands of uneducated professionals through whom it was handed down from generation to generation only as a practical art. Even the most proficient artistes, however, were generally incapable of explaining scientifically the theoretical principles underlying their practice.

With the spread of liberal education the desire to understand India's old culture and the beauty of her arts including music began to manifest itself among educated people and attempts were made to revive our old arts and put them on a systematic footing. Attempts to devise a suitable form of notation for expressing Indian music was a phase in this general urge towards revival and reconstruction. Sir Surendra Mohan Tagore in Bengal is commonly regarded as a pioneer in this connection. However, as early as 1864, i.e., about 10 years before Sir Surendra Mohan, Raosaheb V. N. Mandlik of Bombay had already published a book giving a form of notation of Indian Music on the lines of the staff notation. Subsequently, in the course of a few years some 25 new forms of notation of greater or less merit devised and advocated by different authors came into being in the Bombay Presidency. Some of them like that of Pandit Dahyabhai of Bhavnagar are simple and easy to grasp. Others are more elaborate and not quite so easy to understand, but more capable of conveying the shades and nuances. About the year 1900, Pandit Vishnu Digambar Paluskar invented a notation system which soon obtained a wide vogue as much due to its inherent merit as to the Pandit's vigorous propaganda methods. Pandit Bhatkhande well-known as a gifted scholar and devoted worker in the cause of Indian music insisted on the importance of a rational understanding and study of the practical art and its principles as laid down in the old text-books of music. He was responsible for classifying the Hindustani Ragas into a system of 10 $\text{\text{\text{ॐ}}}$ s, which has generally been regarded as most helpful in the study of Hindusthani music. He also devised a notation system at once simple and comprehensive and publi-

shed a large number of classical songs written in this notation which thus won its way slowly but surely to popular recognition and favour.

The Committee examined carefully, in addition to these two most widely used systems above referred to, others with a more limited vogue but was unable to find any overwhelming reason for recommending the adoption of any one of them to the exclusion of others. It would also have been an invidious proceeding thus to single out any one of the existing systems for preferential treatment. This would probably have provoked the veiled or open hostility of important sections of public opinion. The Committee, therefore, decided to recommend an independent notation of its own. In this notation an effort has been made to incorporate the best points of the prevalent systems while avoiding some of their most obvious defects. It was submitted to the judgment of musicians and connoisseurs belonging to different schools and found unanimous and, in most cases, enthusiastic welcome as a very satisfactory compromise. The Committee feels that this universal support which it has obtained is a great point in its favour and recommends that it should be used for the purpose of teaching music in all secondary schools for boys and girls alike and that the Educational Department should publish its text-books with the help of this notation. While recommending the use of this notation for the purpose of class-work, the Committee desires that students in the Special Schools should be able to use and read the other main forms of notation also. The Committee is confident that in this manner the best compositions in the old tradition will be preserved without excessive distortion.

In conclusion, the Committee would once more like to point out that while the uses of notation are undoubted, especially for purposes of teaching classes in the Secondary Schools, its limitations must be carefully remembered, particularly in teaching higher music in the Special Schools. There, actual demonstration by the teacher would be indispensable for initiating the pupil into the mysteries of all the graces, Gamakas or Krityas which lift music on to the ethereal plane and which are beyond the reach of any notation whatever. Not even the most perfect of notations one can think of will suffice to cover the entire range of expression of the living art of Indian music.

Some comments on Pandit Bhatkhande's Notation.

1. The Hindustani Musician always refers to the note ऋषभ as रे and not as री. Pt. Bhatkhande's notation uses the form रे in the Swaramalika and the form री in the notation appended to the Chijis. It is desirable that only the first one of these symbols should be used having the sanction of tradition.

2. For lengthening the previous sound, a dash—is used in the case of the notes, whereas the sign of an Avagraha 'S' is used for lengthening the sound of the syllables forming the words of the composition. Thus there are two signs to indicate one and the same thing viz., the

lengthening of the previous sound. Here also it would be better to retain only the traditional sign 'S' (अवग्रह).

3. 'Rest' is indicated negatively by saying that when there is no symbol used, it is to be taken as meaning 'rest'. It is desirable to use a definite symbol for this purpose.

4. The Comma (,) is freely used in the notations appended to the Chijas, but what it is intended to represent is not mentioned anywhere.

5. A note enclosed in a bracket as (१) or (स) according to Pt. Bhatkhande stands for a group of four notes made up by combining it with the next higher first and the next lower, next. Thus (१)=३पम१ and (स)=रेसानिसा. In the opinion of the Committee the notes in the brackets should be given a wider meaning to include all the permissible variants of the वृषाश्रित—पगश्रित—गमक. But this should be a matter for instruction in the Special Schools of Music only. At the lower stage of education, the meaning assigned to the bracket in the Bhatkhande notation alone might be followed. To illustrate the different interpretation of the गमक's gramophone records of them as given by experts of the different वर्णानि might be used with advantage in the Special Schools.

6. The note Madhyama is sometimes referred to as शुद्ध and at other times as कोमल. We suggest that in this case the use of the word Komal should be avoided altogether and the usual distinction of Teevra and shuddha Madhyama adopted.

7. The usual sign to indicate a flat note employed in most of the other forms of notation is an oblique bar at the foot of that note. Thus flat ग is shown as ग. In Pandit Bhatkhande's notation the sign is a dash under the note. Thus flat ग is shown as ग in his notation. There does not seem to be any reason for departing from the more usual practice of using the oblique bar.

8. The symbols to indicate musical time differ to a very great extent in the two principle forms in popular use viz., those of Pandit Bhatkhande and Pandit Paluskar of the Gandharva Maha Vidyalaya. In this respect Pandit Paluskar's system, popularly known as Gandharva Maha Vidyalaya system of notation, though accurate is found to offer great difficulty to the beginner. There are too many signs used to indicate time. These are apt to confuse the student and, therefore, in spite of all its merits at the higher stage the simpler plans of the Bhatkhande and most other systems for indicating time are to be proposed for use in the Secondary Schools.

Some of the Notations examined by the Committee are mentioned below :—

1. Balkrishnabuwa and Kale's system in Sangit Darpana—1883
2. Maulabaksha System—1888.
3. Murarba Gowekar—1893.

4. Pandit Vishnu Digambar's Gandharva Maha Vidyalaya System.
5. Prof. Abdul Karim's System.
6. Prof. Anant Manohar's System.
7. Pandit Bhatkhande's System.
8. Mr. B. G. Bhide's System.
9. Bharat Gayan Samaj (Bakhalebuwa's) Notation.
10. Master Manohar Barve's System.
11. Mr. V. V. Utturkar's proposed System.
12. Pandit N. D. Tambe's System.
13. System proposed by Mr. G. M. Bhat of Broach.
14. The Staff notation as proposed by Deval and Clements.
15. System as in the Muladhar by Kelwade.
16. The improved system of the Gandharva Mahavidyalaya Mandal and the Bharatiya Sangit Prasarak Mandal.
17. Pandit Dahyabhai's Notation.
18. Music Notation system as current in Mysore and Madras for the purposes of the Karnatak Music.

THE FORM OF MUSIC NOTATION.

(Summarized from the Marathi version.)

framed and recommended

by

THE MUSIC EDUCATION COMMITTEE.

The Shuddha notes are indicated by the letters

सा रे ग म प ध नी

The Komal or flat forms of the notes Re, Ga, Dha, Ni, are indicated by an oblique bar at the foot of the notes as—

रे ग ध नी

The Teevra or the sharp Madhyama is indicated by a vertical line at the head of the note as: —मे

A dot below the notes indicates the Mandra or the lower octave as—

सा रे ग म प ध नी

A dot above the notes indicates the Tar or the higher octave as—

सां रे गं मं पं धं नीं

The Madhya or the middle octave goes without any sign as—

सा रे ग म प ध नी

For lengthening the vowel sound of the note or a letter of a word, the sign of an Avagraha S placed after the note or letter, in question, is used.

The sign of zero (o) indicates "Rest" or absence of any sound.

Thus in the phrase रे ऽ सा०, the sound of Re is elongated for one more unit of time and the fourth or the last unit is without any sound and stands for "Rest" for one unit of time.

Each note or letter and an Avargraha or zero sign normally indicates one unit of time meaning one Matra.

A Matra or unit of time is to be sub-divided, when necessary by writing the notes within a horizontal bracket or a bond.

Thus सा रे ग म means, each note takes $\frac{1}{4}$ th Matra time.

सा रे ग म प ध means each note takes $\frac{1}{8}$ th of a Matra.

In this manner, by sub-grouping the different notes within the sign of a bracket or a bond, the different variations in the time taken by a note or by a group of notes are to be indicated.

Tala Section :—

The Sam or the principal beat of the Tala-cycle is to be indicated by a cross ' × ' .

The Kal or absence of a beat is to be indicated by the zero mark (o).

The Tala or the beats are to be indicated by the arithmetical numbers 1, 2, 3, 4, etc., according to the serial number of the beat in the Tala-cycle; the Sam, being the first beat, is invariably indicated by the figure 1.

Notes in a bracket such as (सा) and (प) stand for Purvashrita—Parashrit—Gamaka and normally indicate the groups रे सा नि सा and ध प म प respectively. In the higher schools of Music, the Committee recommends that notes written in such brackets, should also mean other relevant variants of the Purvashrita—Parashrita—Gamaka.

Similarly the Nimish Kal or an artistic rest should be indicated by a comma (,). The use of these last two is recommended only in the Higher Schools of Music.

म्युझिक एज्युकेशन कमिटीने शिफारस केलेली.

संगीत लेखन पद्धति (Music Notation).

शुद्ध स्वरास खूण नाही. जसे:— सा रे ग म प ध नी,
कोमल स्वरांस व्यंजनाप्रमाणे तळाशी तिरकी रेव काढून पाय मोडणे; जसे:—
रे ग ध नी

तीव्र स्वराची खूण, स्वराच्या माध्यावर उभी रेव; जसे:— म

सा व प हे स्वर अचल असल्याने ते सर्वदा शुद्ध समजावे.

मंद्र सप्तकाची खूण, स्वराखाली विंदू; जसे:— सा रे ग म प ध नी ।

मध्य सप्तकास खूण नाही; जसे:— सा रे ग म प ध नी ।

तार सप्तकाची खूण स्वरावर विंदू; जसे:— सां रे गं मं पं धं नी ।

नोटेशनमधील स्वर किंवा अक्षरांतील स्वर लांबविण्याची खूण S (अवग्रहचिन्ह)

जसे:— सा S रे S

म S रे S

स्वर किंवा अक्षराखाली कंस नसेल तर तो
प्रत्येक स्वर किंवा अवग्रह एक मात्रा-
कालाचा अवकाश घेतो असे समजावे.

एका मात्रेतील स्वर एकाच आडव्या कंसात किंवा सलग रेषेवर
लिहावे; जसे: सारेगम सारंगमपध

१ मात्रा १ मात्रा

एका मात्रेतील विभाग दाखविणे ते, असे:—

(१) सारे गम पध निसां

(२) सा S रे S ग S म S

(३) सारेगम पधनिसां सारेगमपधनिसां

(४) सारेग म पध सा S रे ग S म

(५) सारे गम पध

विश्रांतिची खूण, लहान पोकळ शून्य; जसे:—(०)

पुनरुच्चारकरितां तितके वेळां नोटेशनमधील स्वर फिरून लिहिणे;

जसे:—रे रे रे रे म्हणजे रे चार वेळां उच्चारित आहे. (रे S S S

येथे चार मात्रा लांबविणेचा आहे, हलत नाही.)

(रे ऽ ऽ सा) } याचा अर्थ ला हें अक्षर तीन मात्रापर्यंत एकाच स्वरांत
(ला ऽ ऽ गी) } म्हटलें जातें.

(रे रे रे सा) } येथें रे हा स्वर तीन वेळां उच्चारित असल्यानें ला हें
(ला ऽ ऽ गी) } अक्षर ला आ आ असें तीन वेळां हळवून म्हटलें जातें.

तालांच्या खुणाः—समेस गुणिले चिन्हांप्रमाणें फुली व टोक्यास आंकडा, सम हा पहिला ठोका समजून टोक्याच्या क्रमांकाप्रमाणें १-२-३ असे आंकडे.

काल किंवा खाली दाखविण्यांस शून्याची खुण.

-एकताळ-

जसें:—	धि धि		धा गि त्र क		तू ना		क ता		धागित्रक		धीना
	x		०		२		०		३		४
	१										

सम “कालांत” असेल तर फुली खाली एक आंकडा न घालतां पोकळ शून्य घालणें.

-रूपकताळ-

धि धा त्र क		धि धि		धा त्र क	
x		२		३	
०					

पुढील प्रकारांचा उपयोग फक्त उच्चशिक्षणांत (Special Schools मध्ये) करणें.

अलंकारिक कणस्वर (Grace Notes) लिहावयाचे आल्यास स्वराच्या माध्यावरील भागास डावे वाजूस लिहिणें.

सा ऽ रे ग, म पध, येथें स्वल्पविरामाची ही खुण निमिषकालाइतकी विश्रान्ति दर्शविते.

(सा), (प) याचा अर्थ, पूर्वाश्रित-पराश्रित गमकानें होणारे सर्व प्रकार असा समजावा.

प्राथमिक शिक्षणांत (सा) म्हणजे रसानिसा, (प) याचा अर्थ धपमप इतकाच समजावा.

निमिषकाल व पूर्वाश्रित-पराश्रित गमकप्रकार हे प्रत्येक घराण्यांत घेण्याची एक विशिष्ट शैली असते तरी त्यांचे ध्वनिमुद्रण (Phonographic Records) करून, त्या त्या घराण्याच्या शैलीचें शिक्षण देतांना उपयोग करावा.

पं. भातखंडे यांची संगीत पद्धति (Music Notation)

री ग ध नि. या स्वरांच्या खाली आडवी रेघ असल्यास ते कोमल आहेत.
असे समजावे, तशी नसली तर तीव्र समजावे. जसे :—
रे, ग, ध, नी

म. असा लिहिलेला, शुद्ध अथवा कोमल समजावा.

मे. असा लिहिलेला, तीव्र समजावा.

ज्या स्वरांच्या खाली बिंदु असेल ते मंद्रस्थानचे व ज्यांच्या माध्यावर बिंदु असेल ते तारस्थानचे समजावे.

बिंदुशिवायचे सारे स्वर मध्य सप्तकाचे समजावे.

— अशा चिन्हांत लिहिलेले स्वर एका मात्रेच्या काळांत गावयाचे आहेत.

— हें चिन्ह कोणत्या स्वरापासून कोणत्या स्वरापर्यंत मीड (एका स्वरावरून दुसऱ्या स्वरावर घर्षणाने जाणे) आहे हें दाखविते.

— स्वरापुढे हें चिन्ह असेल तर मागला स्वर एक मात्रा लांबवावयाचा आहे. अथवा चिन्हच नसेल तर तितकी विश्रांति आहे असे समजावे.

5 गीताच्या शब्दांत जेथे हें अवग्रह चिन्ह असेल तेथे मात्रा
() अक्षरांतील अंत्य स्वर (अकार, उकार इ.) एक मात्रा लांबविणे व स्वराला असा () कंस केला असेल, तर त्याच्या पुढचा स्वर तो, त्याच्या मागचा स्वर व पुनः तो स्वर, असे चार स्वर एका मात्रेत म्हणावे; जसे :—(प)=धपमप (म) पमगम (सा)=रे सानिंसा.

कोठे कोठे स्वराच्या डोक्यावर डाव्याबाजूला लहान टाईप छापलेले स्वर आहेत त्यांना (ग्रेस नोट) अलंकारिक स्वर म्हणतात. हे बारीक स्वरकण नवीन विद्यार्थ्यांस गळ्याने म्हणता न आले, तरी त्यांच्या अभावी रागहानि होणार नाही. ते लावतां आल्याने राग अधिक रंजक होईल.

× हें चिन्ह गायनाच्या तालाची सम दाखविते. सम हा पहिला ठोका समजून पुढील ठोके त्याच्या धोरणाने समजावेत.

o हें चिन्ह तालांची खाली म्हणजे रिकामी जागा दाखविते.

गांधर्व महाविद्यालयाची (Latest) संगीत

लेखन पद्धती (Music Notation).

- सां मंद्र सप्तक, सा- मध्यसप्तक, सो- तारसप्तक.
 x चतस्र, चार मात्रा जसे:- सा. ५ गुरु दो मात्रा:- सा ५
 — लघु. एक मात्रा:- सा; ० द्रुत, अर्धो मात्रा:- सा ०
 ८ अणुद्रुत, $\frac{1}{8}$ मात्रा:- सा; ८ अणुअणुद्रुत $\frac{1}{8}$ मात्रा:- सा
 $\frac{1}{4}$ एक तिराई मात्रा:- सा; $\frac{1}{4}$ एक मात्रा छठा भाग सा $\frac{1}{4}$
 S उच्चारण :- S विश्रान्ति :- ०

जहाँ दो स्वर में से पहले स्वर पर पाव मात्रा हो वहाँ पहले स्वर को कणस्वर (Grace Note) समझना चाहिये।

स्वर का विकृत स्वरूप दिखाने के लिये उसे हल् कर के लिखा जाता है। जैसे :- नि (नि कोमल) : म् (म तीव्र)

सम, ताली और खाली।

१—यह एक तालकी पहली मात्रा या समके लिये है। सम के अतिरिक्त जिस मात्रापर ताली आती है उसके नीचे उसीकी संख्या का अंक दिया गया है। खाली के लिये + इस चिन्ह का प्रयोग किया गया है।

पुणे भारत गायन समाज—(कै. भास्करबुधा बखले).

संगीत लेखनपद्धती (Music Notation).

- (१) मंद्र सप्तकाची खूण :- स्वरखाली आडवी रेघ उ. नि ध प
 (२) मध्य सप्तकाची खूण नाही. उ. गमप
 (३) तार सप्तकाची खूण स्वरावर उभी रेघ उ. सा र ग
 (४) कोमल स्वराची खूण उ. रे, ग
 (५) तीव्र स्वरास खूण नाही उ. रे ग

तालाचीं चिन्हे.

- (६) चिजेंतील सम ओळखण्याची खूण अधिक चिन्ह उ. +
 (७) काल ओळखण्याची खूण शून्य उ. ०
 (८) बाकीच्या मात्रांचे अंकडे उ. १-२-३-४
 (९) एकापेक्षा अधिक मात्रा स्वर लांबवावयाचे झाल्यास त्याची खूण S
 उ. S ग S म SS प SSS

(१०) एका मात्रेत दोन किंवा अधिक स्वर असल्यास त्या स्वराखाली चंद्राकृती खूण केलेली आहे. उदा. गम गमप गमपध

CHAPTER VII.

SUMMARY OF RECOMMENDATIONS.

1. Music should be made a compulsory subject for all the classes of the Primary School (*vide* page 11).

2. It should be a compulsory subject also in the Secondary school up to the end of the first three years (*vide* page 11).

3. It should be a voluntary subject in the remaining four years of the Secondary stage, forming one of the optional subjects (*vide* page 11).

4. It should be a compulsory subject in the Primary Teachers' Training College both for men and women (*vide* page 11).

5. Special Schools for teaching higher Music should be opened by Government at the principal centres in the Province (*vide* page 11).

6. In the first four years of the Primary stage Music should be taught by the 'Listen and Imitate' method. Technical terms and scientific discussions and explanations are to be avoided (*vide* page 14).

7. The scientific method of teaching Music should be employed in all the higher classes whether in the primary or the secondary schools. The syllabus in music for the Fifth, Sixth and the Seventh standards of the Primary school should be the same as for the First Second and the Third standards of the Secondary School respectively (*vide* page 14).

8. The syllabus for the two years of the Primary Teachers Training College should be the same as that for the Fourth and Fifth Standards respectively of the Secondary School and will in addition include a course of 'How to teach music to children in Primary Schools' (*vide* page 14).

9. In the Fifth, Sixth and Seventh of the Primary and the first three standards of the Secondary School, students should be taught to distinguish and reproduce the notes as they occur in the Ragas prescribed for each year, so that at the end of the 3 years the students would be able to reproduce and distinguish all the 12 notes that commonly occur in music. Finer distinctions beyond these notes should not, however, be expected from students in the Secondary Schools (*vide* page 14).

10. There should be an Entrance Examination in Music for which the syllabus should be the same as for the S. L. C. or Matriculation with music (*vide* page 15).

11. Those who pass the S. L. C. Examination with Music and also those who pass the above Entrance Examination will be eligible for admission to the Special Schools of Music meant to train students for a professional career in Music vocal as well as instrumental (*vide* page 24).

12. The Special Schools of Music should also conduct a training class of one year's duration with a test at the end of it for Teachers of Music in the Higher Primary and Secondary Schools and in the Primary Training Colleges who should be required to pass this test within three years from the date of their appointment (*vide* page 24).

13. In the transitional period it will be necessary to start short-term Training classes for music teachers in order to train them in the methods of teaching music to school classes so that those who pass this course should be considered as having passed the Training Certificate course. (*vide* page 25).

Qualifications necessary for Music teachers in the different schools.

14. In the first four years of the primary stage, the trained teacher will as at present, teach all subjects including music since music will now form a compulsory subject in the Primary Teachers' Training College (*vide* page 46).

15. In the first three standards of the Secondary Schools and the Higher Primary classes and in the Primary Training Colleges, an S. L. C. or Matriculate with Music may be appointed as Music Teacher and confirmed on his passing the Training Test within the prescribed period (*vide* page 46).

16. Above the compulsory stage the minimum qualification for the Music Teacher should be the Sangeeta Visharad Certificate of the Tilak Maharashtra Vidyapeetha, the Gandharva Maha Vidyalaya, the Poona Bharat Gayan Samaj, the Baroda College of Music or of the Music Board for Karnatak Music, or an examination considered as equivalent to these, by the Board of Music Education (*vide* page 46).

17. In the case of Music teachers who are already in service but who do not possess the required minimum qualification, those with less than five years of service to their credit should be required to pass the necessary examination within three years from the commencement of the new course in Music. Those with a longer service should be required to obtain the certificates of eligibility and grade in service according to their experience past education and standing and the decision of the Board in this matter should be taken as final (*vide* page 46).

18. In the Special Schools of Music those with Sangeet Visharad or higher degrees alone should be appointed as music teachers. In the case of "Special subjects" the Board of Music Education may make exceptions and select from among University products or from among the old style Gavayyas and Ustads, persons who have claims to be considered experts in the particular subject in question. Persons chosen in this category should be assigned a status suitable in each case for the purposes of the service. As a rule, however, a professional Gavayya or Ustad should be considered fit for teaching practical music only (*vide* page 47).

Grants in Aid and Salaries of Music Teachers.

19. As the compulsory introduction of Music in schools will be a new feature, every school will of necessity require a special Music class which must be situated at a distance from the other classes, or must be made sound-proof. This would be beyond the financial capacity of many schools. We, therefore, recommend that Government should give a special building grant for the purpose covering at least 50 per cent. of the expenditure incurred (*vide* page 47).

20. For the purchase of instruments, music books and other teaching aids, Government should give 50 per cent of the cost as equipment-grant (*vide* page 47).

21. The salaries and allowances of the music teachers should be recognised by Government for purposes of grant, which at least in the first five years should be 10 per cent higher than the rate allowed for other subjects. We recommend that Grants-in-aid should also be given to those schools which may arrange to teach instrumental Music to its students outside the school-hours, in proportion to the extra expenditure incurred on that account (*vide* page 47).

22. In the case of Special Schools of Music, grants should be 10 per cent. higher than those for other schools. Existing primary and other school buildings should be used for holding the classes of the Special Schools of Music by a suitable arrangement of the periods of work in each case. The starting of Special Schools of Music need not thus be held up for want of separate buildings (*vide* page 47).

Salaries of Music Teachers.

23. In the Primary Schools the teacher of music will be a Trained Teacher. He should, therefore, receive the same scale as the Primary Trained Teacher (*vide* page 47).

24. A Matric or S. L. C. with Music who has secured the Teacher's Certificate in Music should be given the same scale as a Matriculate S. T. C. (*vide* page 47).

25. A Sangeet Visharad if he is a Matric or S.L.C. should be given the scale of a graduate (*vide* page 47).

26. If he is only a Sangeet Visharad, he should be given the scale of a Matric S. T. C. (*vide* page 47).

27. Holders of degrees higher than the Sangeet Visharad should at least be given the scale of a graduate ; but it is too early to recommend definite scales in such cases as those examinations are not common to all institutions and their standards vary very widely. We, therefore, recommend that in such cases the Board of Music Education should decide each case on its merits (*vide* page 48).

28. In Special Schools of Music the teachers must be old-style Ustads or Gavayyas of acknowledged standing or holders of the highest music degrees such as the Sangeet Praveen, or persons who in the opinion of the Board of Music Education are specially qualified (*vide* page 48).

29. For teaching theoretical subjects such as the History of Indian Music, Criticism, Aesthetics and Acoustics etc. no person who is not a graduate and who has not done special work in these subjects should be appointed. The person appointed should also have a working knowledge of the practical Art of Music (*vide* page 48).

30. We strongly recommend to Government the establishment of Special Schools of Music at **Bombay, Poona, Ahmadabad**, and Dharwar,

to begin with. Pending the establishment of Government schools recognition as Special Schools may be granted to such private institutions of music as may satisfy the requirements for Special Schools as suggested by the Committee (*vide* page 10).

31. No music teacher should be employed on a part-time basis. If necessary, two or more Schools may be permitted to combine and employ between them one full-time music teacher and allocate to him full-time work in music and allied subjects (like P. T. music) with corresponding pay and privileges (*vide* page 48).

32. The syllabuses in Music for the P. S. C. and S. L. C. are recommended as desired by Government (*vide* pages 19, 25, 23 and 24).

33. The Committee has prepared a form of Music Notation which includes the useful features of the leading forms in use to day. This form has been accepted as a satisfactory compromise by the witnesses and others whose opinion was invited. The Committee, therefore, recommends the use of this form exclusively in all the Secondary Schools and Training Colleges. In the Special Schools students should be expected to be familiar not only with this, but also with the other leading forms (including Staff Notation). For purposes of day-to-day work and examinations etc. the Committee's Notation is alone recommended to be used (*vide* page 54).

34. In Schools where Karnatak Music is taught, the system of Notation used in the existing text books as recognized by the Mysore and Madras Governments should be used (*vide* page 11).

35. Four Special Inspectors of Music should be appointed—one for Karnatak, two for Maharashtra and one for Gujerat—with a suitable number of Assistant Inspectors under them. All these members of the Inspection staff should be University Graduates and also possess a competent knowledge of both the science and practical Art of Music (*vide* page 48).

36. The Committee recommends that a Provincial Board of Music Education should be appointed to advise Government on policy regarding Music education, framing of the several courses, compilation of text-books, conducting the Special School examinations and supervision of music education. The Board should consist of the Director of Public Instruction, the four Inspectors of Music and six non-officials. The non-official members should include at least one person who is an expert in Karnatak Music. The other non-official members should be chosen from among scholars and experts of the Northern system (*vide* page 48).

37. At Bombay, Poona, Ahmedabad and Dharwar, to begin with, there should be maintained an up-to-date Museum and Library of Music Instruments gramophone Records, Charts, Books and Periodicals on Music etc. Responsible public bodies such as the Tilak Maharashtra Vidyapeetha, the Karnatak Vidyavardhak Sangha or the Gujerat Sahitya Sabha may be requested to run the Institutions for a reasonable consideration. They should also arrange periodical

informative lectures on the theoretical as well as practical aspects of Music and its appreciation and application in life. These lectures should be accompanied by suitable illustrative performances of vocal as well as instrumental music (*vide* page 10).

38. The Committee recommends to Government that no entertainment tax should be charged for performances held under the auspices of bonafide Music Institutions or Music Circles, as they really perform a public service in training the artistic taste of the people (*vide* page 52).

39. The Committee recommends to Government consideration of the question of the utilisation of endowments of temples for the patronage and encouragement of music (*vide* page 52).

40. The Committee is in agreement with the recommendation of the Arts Education Committee that a general cultural course of arts should be made a compulsory subject for the Matriculation and the School Leaving Certificate Examinations and suggests the inclusion of music appreciation as part of the course (*vide* page 15).

41. As a natural culmination of the teaching of Music in the Secondary stage, the Committee requests Government to consider the desirability of recommending to the Universities in the Province the institution of Degrees for Graduate, Post-Graduate and Research work in Music (*vide* page 15).

- 1 G. B. Jathar (Chairman).
- 2 S. Bapat
- 3 S. A. Deshpande
- 4 K. G. Phulambrikar (Master Krishna)
- 5 V. N. Patwardhan.
- 6 B. R. Deodhar
- 7 S. R. Tatti
- 8 K. H. Mamawala
- 9 D. G. Vyas.
- 10 G. H. Ranade, Member and Secretary

MUSIC EDUCATION COMMITTEE

(Under G. R. No. 6733 of 24th March 1948 of the Government of Bombay)

Questionnaire†

Name of the person or Institution ‡.....

Standing of the person or Institution

Address of the person or Institution

Dated.....194 .

Signature.....

Designation.....

†Please send three copies duly completed before the 15 of July 1948 to the Secretary, Music Education Committee, 72/C, Narayan Peth, Poona 2.

‡A single Questionnaire may be answered jointly, under joint signatures of the persons addressed.

<i>Question</i>	<i>Answer</i>
1. Do you think that "Music" should be regarded as an essential part of the education of every citizen?	
2. What steps are necessary in order to create an intelligent interest in music and to promote its appreciation among the masses?	
3. Are you in favour of the following provision to be made at principal places in the Province?	
(a) A Library of books on music and gramophone records of Indian music.	
(b) A Reading Room for current literature on music.	

*Question**Answer*

- (c) A Museum of musical instruments, charts, diagrams, pictures, portraits and photographs of famous artists and scholars of music.
 - (d) A Research Institute for Scholars, in Music.
 - (e) A Lecture demonstration-branch for periodic public lectures and demonstrations, explaining, for instance, the use and special characteristics of different types of musical instruments, or giving the summary of important books on music in plain everyday language, etc.
4. In schools, will it be possible to attempt the teaching of any kind of music other than vocal music ?
 5. Apart from elementary instruction in music as such, are there any other methods of initiating pupils at the earliest stages in the fundamentals of music ?
 6. (a) In your opinion what method of teaching music should be adopted in primary schools ?
 - (b) What place in the curriculum, would you assign to the teaching of non-classical or popular forms of music (छंद, वृत्त, जाति, पदे,.... etc.) called "Folk Music" ?
 7. (a) Do you recommend the teaching of classical music in Secondary Schools ?

*Question**Answer*

- (b) Should music be a compulsory subject for the whole of the "Secondary Course" or should it be compulsory for the first four or five years only and voluntary thereafter ?
8. After the first four or five years, should the study of music be made more intensive so that only those who show a special aptitude for it should be permitted to take it ?
9. (a) Kindly suggest a graded course for each standard of the Primary and Secondary Schools, stating the number of periods to be assigned to music per week so that the suggested course could be completed within the prescribed time.
- (b) Also please propose a syllabus in Music for the Primary School Certificate and School Leaving Certificate examinations.
10. What difficulties are schools at present experiencing in making proper provision for the teaching of music and what steps would you suggest to overcome them?
11. Are you of the view that special schools of music should be intended only for turning out professionals of the traditional type ?

*Question**Answer*

12. Do you think that the Universities should provide for the study of music in its artistic as well as cultural and scientific bearing ?
13. How far would it be possible to have one uniform system of musical notation ?
 - (a) Which of the prevalent systems of notation would you recommend for universal adoption ?
 - or (b) Would you suggest a new one altogether ?
14. (a) Should the teaching of music receive grants-in-aid on the same plan as other subjects ?
 - (b) On what basis would you recommend grant-in-aid to—
 - (1) Primary and Secondary Schools,
 - (1) Primary and Secondary Schools,
 - (2) Special Schools.
15. What should be the minimum qualifications of music teachers for—
 - (1) Primary Schools ?
 - (2) Secondary School?
 - (3) Special Schools ?

Please suggest suitable scales of pay in each case and define the status of each class of teachers in comparison with teachers of other subjects.
16. In framing the syllabuses for schools in Karnatak, where both the Northern and Southern systems of music are in use, how would you reconcile the claims of both these systems ?

APPENDIX (2)

*List of persons to whom the questionnaire was sent in triplicate copies.
The names of those have replied are shown by asterisks.*

Serial No.	Name.	Address.
1	*Mr. D. M. Abhyankar	... Gayan Vadan Class, Manmad.
2	*Mr. Amte	... Amte Music Class, Jangali Maharaj Road, Poona.
3	*Mr. D. B. Amberdekar	... Sangeet Mandeer, Vengurla.
4	Mr. R. G. Ambapkar (Astekar)	... Mangalwar Peth, Kolhapur.
5	Mr. Dinkarrao Amembal	... All India Radio, Queens Road, Bombay.
6	*Mr. Ajmat Husain Khan	... Forjett Street, Bombay 26.
7	*Mr. Kantilal Arya	... Muzapur Road, Ahmedabad.
8	*Miss. Suman T. Athalye	... Amal Bungalow, Shukrawar, Poona 2.
9	*Mr. R. V. Astekar	... Choksi Building, Bombay.
10	Mr. Shankarrao Athavale	... Bombay 4.
11	Mr. P. K. Atre	... Shivaji Park, Bombay 28.
12	*Mr. Vishnu Shamrao Atre	... Mani Asha Society, Maninagar, Ahmedabad.
13	Mr. Dattoba Aitwadkar	... Vyas Sangeet Vidyalaya, Dadar 14.
14	*Prof. S. L. Ajrekar	... Deccan Gymkhana, Poona 4.
15	*Supdt. Nutan Marathi Vidyalaya High School	... Poona 2.
16	*Badashah Ratilal Purshottam.	... Ahmedabad.
17	*Mr. P. V. Bapat	... Deccan Gymkhana, Poona 4.
18	*Master Manohar Barve	... Manohar Sangit Vidyalaya, Bombay 14.
19	Mr. Dhruvad-Shankar Kamalashankar Bhachoh	... G. M. Vidyalaya, Ellis Bridge, Ahmedabad.
20	Dr. R. H. Bhadkamkar	... Deccan Gymkhana, Poona 4.
21	*Mr. Ramchandra Ganesh Bhilavdikar	... Ahmed Sellar Bldg., Bombay 14.
22	Mr. Namdeo Krishnaji Bhoite	... Shivaji Peth, Kolhapur.
23	*Mr. Kakasaheb Bhonde (D. V.)	... Jangali Maharaj Rd., Poona 5.
24	Mr. Keshavrao Bhole	... Shashivihar Jangali Maharaj Road, Poona 4.
25	*Atmaram Dattatraya Bhosale.	... Ganesh Gayan Samaj, Jalgaon.
26	*Mr. Bhurjikhani Ustad	... Darbar Gavai, Kolhapur.
27	*Mr. L. S. Bodas	... G. M. Vidyalaya, Ahmedabad.
28	*Mr. S. S. Bodas	... Kanpur (Sangit Pravin).
30	*Mr. R. N. Chandurkar (Sangit Pravin).	... G. M. V., Poona 2.
31	*Mr. Bhanu Charankar	... Sangit Kala Vidyalaya, Bombay 14.
32	*The Principal, Gandharva Maha Vidyalaya, Poona 2	... Shaniwar Peth, Poona 2.
33	*Mr. M. R. Dandekar	... Gandharva Maha Vidyalaya, Pratap Ganj, Satara.
34	*Mr. M. K. Datar.	... Music Teacher, Poona 2.
35	Mr. M. S. Date	... Panvel.
36	*Mr. L. V. Deodhar	... School of Indian Music Bombay 4.
37	Mr. Bhimbhai K. Desai	... G. M. V. Ahmedabad.
38	*Mr. Nanubhai K. Desai	... Sangit Niketan, Ahmedabad.
39	*Mr. Ramrao N. Desai, B.A.	... Hubli.
40	*Mr. Gururao N. Deshpande	... Bombay 19.
41	Mr. Haribhau Deshpande	... Poona 2, Musician.

S. No.	Name.	Address.
42	Dr. Mrs. Kamlabai Deshpande	Principal, Girls' College, Poona 2.
43	Mr. M. V. Dhamankar	... Dwija Vihar, Bombay 4.
44	*Mr. P. H. Deshpande	... Poona 2.
45	Ayurvedacharya	... Executive Engineer, Minor Irrigation Division, Belgaum.
46	*Mr. R. L. Deshpande	... G. M. Vidyalaya, Poona.
47	Mr. Deshpande S. B.	... C/o Batilibhoy and Purohit Co., Bombay.
48	*Mr. Deshpande V. H.	... Ahmedabad.
49	*Mr. Dighe S. J.	... Samarth Sangeet Vidyalaya Mahadwar Kolhapur.
50	*Mr. Dixit L. D.	... Bharat Gayan Samaj, Poona.
51	*Datar D. G.	... Shanwar Peth, Poona.
52	*Navin Marathi Shala	... Darbar Gavai, Baroda.
53	Faiyaz Khan; Ustad	... Tanker Villa, Bombay.
54	*Fellowship School	... Vice Prin. G. M. V., Poona.
55	*Mr. M. G. Gokhale	... Poona 4.
56	Dr. D. R. Gadgil	... Poona 4.
57	Mrs. Pramilaibai Gadgil	... Toopwale, Peth, Sangli.
58	Mr. Govindrao Gadgil	... Charotar Education Society, Anand.
59	*Mr. S. D. Gadre	... Gandharva Maha Vidyalaya, Rashtriya Shala, Rajkot.
60	Mr. P. N. Gandhi	... Shanwar Peth, Poona.
61	*Gandharva Mahavidyalaya	... New East and West Villa, Grant Rd. Bombay
62	*Mr. P. L. Ganu	... Gandharva Mahavidyalaya, Poona.
63	*Mr. V. D. Ghatge	... Deccan Gymkhana, Poona.
64	*Mr. Bhaskarrao Godbole	... Maharashtra Sangit Vidyalaya, Bombay.
65	*Mr. G. R. Gokhale	... Vidya Mandir, Miraj.
66	*Mr. Mahadeoshastri Gokhale	... Tilak Road, Poona.
67	*Shree Gopal Gayan Samaj	... Poona.
68	Mr. Nanasaheb Gurtu	... Poona 4.
69	*Mr. P. K. Gode	... School of Indian Music, Bombay.
70	*Mr. A. L. Hardikar	... Near Mahalaxmi Mandir, A'bad.
71	*Pt. Harvilas Sharma	... The President Head Master's Asson.
72	*The President Head Master's Asson.	... New English School, Poona.
73	Sangeet Vidwan Krishtacharya	... Near Byhatti Subrao's house, Hubli.
74	Hulgur	... Rasta Peth, Education Socy., Poona.
75	*Mr. G. P. Joshi	... Gandharva Mahavidyalaya, Karad.
76	*Mr. V. L. Inamdar	... Darbar Gavai Ichalkaranji.
77	*Mr. Keshav Gundu Ingale	... Satara.
78	*Mr. Sadashiv Gundu Ingale	... Vinayak Sangeet Vidyalaya, Malegaon Bk.
79	*Mr. Vasantrao Gosavi	... Law College Road, Poona 4.
80	Hon. Mr. M. R. Jaykar P. C.	... Vyas Sangeet Vidyalaya Dadar.
81	*Mr. D. K. Jangam	... Bombay.
82	Mr. D. H. Joglekar	... Aundh.
83	*Mr. Anant Manohar Joshi,	... Sadhankeri Dharwar.
84	Gayanaacharya.	... Chalak Mahila Vidyalaya, Ratnagiri.
85	*Bhimeen Joshi, Musician	... Extension Sangli.
86	*Mrs. Malatibai Joshi	... His Master's Voice, Bombay.
87	*Mr. C. Y. Joshi, B.A.,	... Ellis Bridge, Ahmedabad.
88	Mr. G. N. Goshi, B.A.L.L.B	... Vasant Kunj, Ahmedabad.
89	Mr. G. B. Joshi	... Mangalwar Peth, Kolhapur.
90	*Mr. K. B. Joshi	... Near Post Office, Igatpuri.
91	Mr. G. A. Joshi	... Joshi Farm, Dharwar.
92	*Mrs. Malatibai Joshi	... Cowardhan Building, Khetwadi Main Road, Bombay 4.
	Mr. S. V. Joshi, LL.B.,	... G. M. Vidyalaya, Baramati.
	*Mr. R. G. Joshi	
	*Mr. V. G. Joshi	

S. No.	Name.	Address.
93	Mr. Y. M. Joshi	... Soman Chawl, Bombay 7.
94	*Dr. K. N. Jejurikar	... Jangali Maharaj Road, Poona 4.
95	*Mr. Kabnurkar G. S.	... Seeta Bhuwan, Dadar.
96	*Mr. Kadlaskar Boa	... Poona 2.
97	Mr. V. A. Kagalkar	... Musician, Belgaum.
98	Mr. S. B. Kale	... Vyas Sangeeta Bhuwan, Dadar.
99	*Mr. S. K. Kanetkar	... Willingdon College, Sangli.
100	*Mr. Balkrishnabuwa Kapileshwari	... Saraswati Sangit Vidyalaya, Bombay 7.
101	Mr. V. M. Karambelkar	... C/o Central Bank of India, Bombay.
102	*Mr. L. R. Karandikar	... Rameshwar Sangit Vidyalaya, Ratnagiri.
103	*Mr. S. V. Karandikar	... Saraswati Sangit Vidyalaya, Bhawani Peth, Satara.
104	*Mr. R. N. Karkare	... Gayan Sikshaka, Jalgaon.
105	*Mr. Khanwale	... Gayan Sikshaka, Jalgaon.
106	*Mr. Shankarrao Karmarkar	... Sangit Sikshaka, Poona.
107	Dr. D. K. Karve	... Poona 4.
108	Mrs. Irawatibai Karve	... Poona 4.
109	Mr. G. G. Kharadkar	... Girgaum Terrace, Bombay 4.
110	Miss Mathura Narayan Khare...	... Harijan Ashram, Sabarmati.
111	*Mr. V. S. Khadilkar	... Dadamaharaj Chawl, Bombay 4.
112	*Mr. Khalikar	... Music Teacher, Nana Wada, Poona 2.
113	*Mr. Shankarrao Khatu	... C/o Star Opticians, Dadar.
114	*Mr. Bapurao Ketkar	... Bharat Gayan Samaj, Poona 2.
115	Mrs. Sheelawatibai Ketkar	... Shrihar Niwas, Hindu Colony, Dadar.
116	Mr. G. S. Kulkarni	... Shete Bldg., D'Silva Rd., Dadar.
117	*Mr. N. D. Kulkarni	... Chiplunkar Bungalow, Mahant Rd., Vileparle.
118	Mr. R. M. Kulkarni	... Trimbak Vidnyana Mandir, Trimbak Road, Nasik.
119	Mr. Rambhau Kundgolkar	... Kundgol.
120	Mr. V. K. Kunte,	... Sarwodaya Bhuwan, Dadar.
121	*Mrs. Indirabai Kutumbale	... Sharda Sangit Vidyalaya, Dadar.
122	*Mr. Govindrao Khasgiwale	... Near Theatre, Miraj.
123	*Prof. G. B. Kolhatkar	... Deccan Gymkhana, Poona 4.
124	*Mr. B. N. Kshirsagar,	... Gandharva Maha Vidyalaya, Satara.
125	Mr. V. N. Khandekar	... Khandekar Sangit Vidyalaya, Ellis Bridge, Ahmedabad.
126	*Mr. B. D. Khandekar	... Law Book Depot, Budhwar, Poona 2.
127	*Mr. Shankarrao Limaye	... Gokhale Bldg., Tilak Road, Poona 2.
128	*Dr. Y. G. Lele	... Deccan Gymkhana, Poona 4.
129	Mr. S. R. Madye	... Vijayanand Music Class, Kudal.
130	Mr. Shamrao Mahajan	... Akulkhede, East Khandesh.
131	*Mr. A. G. Mangrulkar	... S. P. College, Poona 2.
132	*Mr. Mallikarjun Mansoor	... Gawai, Dharwar.
133	*Mr. Marathe J. V.	... Gandharva Vidyalaya, Nagesh Peth Poona 2.
134	*Mr. Vishnupant Ghag	... Gandharva Vidyalaya, Nagesh Peth, Poona 2.
135	Mr. B. S. Mardhekar	... Station Director, Patna.
136	*Mr. Anantrao Marulkar	... Shanwar Peth, Poona 2.
137	Mr. D. M. Marulkar	... Vyas Sangit Vidyalaya, Dadar.
138	*Mr. N. R. Marulkar	... Gokhale Bldg., Tilak Rd., Poona 2.
139	*Mr. Matangebuwa	... Guru Sangit Vidyalaya, Satara.
140	Prof. S. M. Mate	... Tilak Road, Poona 2.
141	*Mr. B. T. Mbaskar	... Near Krishna Mandir, A'bad.
142	*Pt. Y. S. Mirashibuwa	... Poona 5.
143	*Mr. R. S. Mistri.	... Music Teacher.
144	*Mr. M. L. Modak	... Kibewada, Budhwar Poona 2.
145	Mr. S. V. Modak	... Girgaum, Bombay 4.
146	Dr. H. G. Moghe	... Khar, Bombay.
147	*Mr. B. M. Mohite	... Girls' School, Sangli.
148	*Mr. Mudholkar Buwa	... Bijapur.
149	*Sardar G. N. Alias Abasaheb Mujumdar	... Kasba Peth, Poona 2.

S. No.	Name.	Address.
150	*Mr. V. H. Mehendale	... Poona 2.
151	Mr. D. N. Nadkarni	... Datta Sangit Vidyalaya, B'bay 4.
152	Mr. N. J. Nagpurkar	... Academy of Music, Bombay 7.
153	Mr. D. Naik	... Bombay.
154	*Mr. G. K. Nimbkar	... Popatlal Chawl, Ranade Rd., Dadar.
155	*Supdt. New English School, Nana Wada	... Poona 2.
156	Pandit Omkarnath Thakur	... Ambaji Road, Surat.
157	*Mr. V. H. Padhye	... G. M. V. Kolhapur.
158	Mr. Y. S. Palekar	... Isac Manzeel, Bombay 7.
159	*Mr. D. V. Pluskar	... Musician, Budhwar, Poona 2.
160	Mr. R. S. Pande	... G. M. V. Ahmedabad.
161	Prof. B. R. Pandit	... Extension, Sangli.
162	Mr. P. R. Pandit	... Music Teacher, G. M. V. Poona 2.
163	*Mr. Jagannath Buwa Pandharpurkar	... Maharashtra Sangit Vidyalaya, Pandharpur.
164	Mr. R. N. Paradkar	... Music Teacher, Bombay 4.
165	Dr. Sir Raghunath Paranjpe	... Paranjpe Road, Poona 4.
166	*Shakuntalabai Paranjape	... Paranjpe Road, Poona 4.
167	*Dr. V. G. Paranjape	... Rahimatpur.
168	Mr. E. G. Pargaonkar	... Khambata Bhuwan, Rajkot.
169	*Mr. L. K. Parmar	... Near Harijanashram, Sabarmati.
170	Mr. P. N. Parolkar	... Samarth Sangit Vidyalaya, Amalner.
171	*Mr. G. S. Patankar	... Brahmanwadi, Matunga.
172	*Mr. V. Patwardhan	... Sadashiv Peth, Poona.
173	*Mrs. Rajaniba Patwardhan, M.A.	... Apte Road, Poona 4.
174	*Mr. Kantilal Patel	... G. M. V. Ahmedabad.
175	*Mr. R. H. Patel	... Ahmedabad.
176	Mr. S. K. Patel	... Ahmedabad.
177	*Shrimant R. N. Patil	... Chopade, East Khandesh.
178	*Mr. G. K. Pendharkar	... Yadav, Gopal Peth, Satara.
179	*Mr. V. D. Phadke	... Music Centre, Poona 4.
180	Prof. N. S. Phadke	... Rajaram College, Kolhapur.
181	Mr. Phansalkarboia	... Tilak Road, Poona 2.
182	*Mr. T. K. Pitre	... Shivaji Road, Dharwar.
183	*Poona Bharat Gayan Samaj	... Sadashiv Peth, Poona 2.
184	Mr. M. G. Potdar	... Near Plaza Cinema, Dadar.
185	Mahamahopadhyaya D. V. Potdar	... Lokkalyan, Shanwar, Poona 2.
186	*Mr. Ganpatrao Purohit	... Music Teacher, Bombay 4.
187	*Mr. R. L. Parwatkar	... Tilak Road, Poona 2.
188	*Mr. Yeshwantrao Purohit	... Vithalbhai Patel Rd., Bombay 4.
189	The President, Primary Teachers' Assn.	... Poona 2.
190	*Pt. Krishnarao S. Pandit	... Shankar G. M. V. Gwalior.
191	*Dr. V. N. Pabalkar	... Purandhare Colony, Poona 2.
192	Padma Vrinda Sangitalaya	... Poona 2.
193	Pt. Raja Bhaiya Ruchhawale	... Gwalior Lashkar.
194	Mr. Narayanrao Rajhaunsa	... Poona 2.
195	*Mr. Vasanttrao Rajopadhye	... Vyas Bhuwan, Dadar.
196	Mr. J. L. Ranade	... Ahmednagar.
197	Prin. S. N. Ratanjankar	... Principal, Marris College, Lucknow.
198	Mr. S. K. Rawal	... Ahmedabad.
199	Mr. T. Reuben	... Vijay College, Vijapur.
200	*Mr. V. V. alias Dadasaheb Ranade	... Poona 4.
201	*Supdt. Ramanbaug High School	... Poona 2.
202	Mr. Sabade	... Dharwar.
203	*Mr. S. B. Sadolikar	... Hindu Colony, Dadar, 14.

S. No.	Name.	Address.
204	Mr. D. G. Sahasrabudhe	... Krishna Niwas, Hindu Colony, Dadar 14.
205	*Mr. B. S. Salwekar	... Datta Prasadie Gayan Vadan Class, Dhulia.
206	*Mr. S. L. Sapre	... Shriram Sangit Vidyalaya, Sitabardi, Nagpur.
207	Mr. Sardeshmuk, B.A.	... Bhawe High School, Poona.
208	Mr. B. P. Shah	... Ahmedabad.
209	Mr. P. V. Shah	... Ellis Bridge, Ahmedabad.
210	*Mr. Tulshidas Sharma	... School of Indian Music, Bombay 4.
211	*Miss. Vasundhara Shrikhande...	... Hindu Colony, Dadar.
212	*Mr. R. V. Sohoni	... Shree Sadan, Bombay 4.
213	Mr. K. R. Soman	... Vyas Sangit Vidyalaya, Dadar.
214	*Mr. R. V. Soman	... Shree Ram Sangit Vidyalaya, Sholapur.
215	Secondary Teachers Assn.	... Poona 2.
216	*The Chairman, Bombay Schools * Committee	... Bombay Corporation, Bombay.
217	*Mr. A. R. Swaramandale	... Darbar Gavai, Palitana.
218	Mr. S. K. Kshirsagar	... Poona 2.
219	*Mr. V. R. Talashikar, M.A., LL.B.,	... Civil Judge, Newasa.
220	*Principal, Basic Training College, Dharwar	... Dharwar.
221	*Prin. Kannad Training College.	... Dharwar.
222	*Prin. K. E. Board's College	... Dharwar.
223	Prin., K. L. E. Training-do-	... Hubli.
224	*Mr. N. D. Tambe	... Sangit Bhuwan, Sadashiv Peth, Poona 2.
225	*Mr. D. C. Tamhankar	... Thalakwadi, Belgaum.
226	*Prof. G. S. Tembe	... Nand Natya Griha, Dadar.
227	Mr. K. D. Tendulkar	... Arya Kanya Maha Vidyalaya, Porbandar.
228	*Mr. M. D. Tendulkar	... Shrikrishna Sangit Vidyalaya, Dadar.
229	*Mr. V. D. Tendulkar	... Ellis Bridge, Ahmedabad.
230	*Mr. Manikram Thakurdas	... Vincent Square, Dadar.
231	Mr. G. T. Tilak	... Tilak Sangit Vidyalaya, Dadar.
232	*Mr. Bhagwandas Trivedi	... Vishnusangit Vidyalaya, Nasik.
233	Mr. Gopinath Talwalkar	... Poona 2.
234	*Mr. V. V. Utturkar	... Gavai, Belgaum.
235	The Registrar, University of Bombay	... Bombay.
236	The Registrar, Shrimati Nathi- bai Damodar Thakarsi, University	... Bombay 1.
237	*Mr. Krishnarao Mehendale	... Poona.
238	Ustad Vilayathkan	... Forgette Street, Tardeo, Bombay 17.
239	*Prof. N. G. Vyas	... Vyas Bhuwan, Dadar.
240	*Prof. S. G. Vyas	... Vyas Bhuwan, Dadar.
241	*Mr. Pujaribuwa	... Poona 2.
242	*Mr. Hanmantrao Valvekar	... Dharwar.
243	*Datta Gayan Vadan Vidyalaya.	... Ahmednagar.
244	*Sangit Samaj	... Jalgaon.
245	*Arya Gayan Vadan Shala	... Ratnagiri.
246	Music School	... Gajendragad.
247	Music School	... Hole-Anweri.
248	*High School for Indian Girls	... Poona.
249	*Agarkar High School	... Poona.
250	Maharashtra Ed. Socy's Girls' High School	... Poona 2.
251	Modern High School, for Girls	... Poona.
252	*S. N. D. T. Kanya Shala	... Poona 2.
253	*Abilyadevi High School for Girls	... Poona 2.
254	*Mahilashram	... Hingne.

S. No.	Name.	Address.
255	*Sharada Sadan ...	Kedgaon.
256	Govt. Girls' High School	Ahmednagar.
257	Sevasadan High School	Poona.
258	*Gujrathi Kanya Vidyalaya	Poona.
259	Kanya Shala ...	Satara.
260	Kanya Shala ...	Karad
261	Kanya Shala ...	Vai.
262	Z.Y.W.Edn. Home	Panchagani.
263	S. H. N. High School	Sholapur.
264	C. S. V. Jain School	Sholapur.
265	S. R. High School	Sholapur
266	Apte Kanya Shala	Pandharpur.
267	Girls School ...	Barsi.
268	*A. M. Girls High School	Ahmednagar.
269	*Kanya Vidya Mandir	Ahmednagar.
270	Kanya Shala ...	Jalgaon.
271	Modern Girl's High School	Jalgaon
272	Girls' A. V. School	Bhusawal.
273	B. R. Kanya Shala	Amalner
274	Girls' K. S. High School	Dhulia.
275	Training College for women	Poona.
276	*Sevasadan Trg. College	Poona.
277	Training College for women	Hingne.
278	C. S. M. Trg. College	Poona.
279	Jijamata Adhyapika Vidyalaya.	Satara.
280	St. Monika Training College	Ahmednagar.
281	*Training College for women	Jalgaon.
282	Bal Adhyapan Mandir	Poona.
283	Mary B. Trg. College	Sholapur
284	*Kanya Vidyalaya ...	Deogad.
285	Sharada Mandir ...	Naik.
286	B. B. Maganbhai Karamchand Parsi Girls' School	Ahmedabad.
287	*N. W. Girls' School	Broach.
288	*Chandra Gauri Gowardhandas Mahila Vidyalaya	Surat.
289	*Sarvajanik Girls' School	Surat.
290	Girls' own High School	Ahmedabad.
291	Yasha Laxmi Girls' School	Ahmedabad.
292	Municipal Girls School	Ahmedabad.
293	Kanya Vidyalaya	Viramgaon.
294	New English School for Girls	Nadiad.
295	New English School for Girls	Godhra.
296	Mahila Vidyalaya	Belgaum.
297	N. E. Society's Girls School	Hubli.
298	*Girls' Secondary School	Gadag.
299	*Vanita Vidyalaya	Belgaum.
300	*Sangit Kalopasak Sangh	Jalgaon.
301	Director, J. J. School of Arts	Bombay.
302	*Pradnya Pathashala	Wai.
303	*Charotar Edn. Socy.,	Anand.
304	*Sarvajanik Education Socy.,	Surat.
305	Secretary, Karanatak Edn. Socy.,	Dharwar.
306	*Secretary K. L. E. Socy.,	Belgaum.
307	*Prin. Doctor	Principal, State Music College, Baroda.
308	The Supdt., Bhanda New High School	Waudby Road, Fort-Bombay.
309	*Supdt. Gokuldas Tejpal High School	Kalbadevi, Bombay.
310	Wilson High School	Khet Wadi, Bombay.

S. No.	Name.	Address.
311	Chikitsak Samooha Sirolkar, High School ...	Girgaum, Bombay.
312	*Rammohan High School ...	Charni Road, Bombay.
313	*Aryan Edn. Socy's High School	Girgaum, Bombay.
314	Gokhale Edn. Socy.'s R. M. Bhat High School. ...	Parel.
315	G. E. Society's Chhabildas Lallubhai High School ...	Dadar.
316	Pratap High School ...	Amalner.
317	*Shri Shivaji Maratha High School ...	Poona.
318	Ahmednagar. Edn. Socy.'s Trg. College ...	Ahmednagar
319	*Konkan Edn. Socy.'s High School. ...	Mahad.
320	*Garud High School ...	Dhulia.
321	Girls' High School ...	Thana.
322	*Girls' High School Nasik	Nasik.
323	*J. S. Rungta High School ...	Nasik.
324	Maratha English School ...	Satara.
325	*Kamaladevi Girls' High School	Dhulia.
326	Progressive Eng. School ...	Broach.
327	Shree Siddheshwar High School	Bijapur.
328	*Hindu High School ...	Karwar.
329	Maratha Mandal's High School	Belgaum.
330	Model High School ...	Malinagar.
331	Vidyapitha High School ...	Kolhapur.
332	Govindrao High School ...	Ichalkaranji.
333	*Girls' High School ...	Sangli.
334	Nawanagar High School. ...	Jamnagar.
335	Bhavsinhaji High School. ...	Porbandar.
336	Girasia College ...	Gondal.
337	Maharani Shree Baluba Kanya Vidyalaya. ...	Porbandar.
338	*Mr. T. D. Janorikar ...	New English School, Ramanba
339	*Karyawaha Tilak Maha Vidya- pitha ...	Poona.
340	*Mr. N. K. Karandikar ...	Poona.
341	*Mr. D. G. Marathe ...	Poona.
342	Mr. M. Y. Mirashi ...	Poona.
343	Mr. M. N. Sabnis ...	Poona.
344	Mr. B. K. Bhate ...	Poona.
345	Dr. Ghurye ...	Bombay.
346	*The New Era High School ...	Bombay.
347	*The Modern School ...	Vithalbhaji Patel Rd., Bombay.
348	Mr. G. N. Bhat ...	Scout Commissioner, Broach.
349	Mr. Nanabhai Bhat ...	Minister for Edn, Saurashtra., Rajkot.
350	Mr. Haribhai Trivedi, B.A., ...	Home High School, Bhavnagar.
351	*Mr. Harkant Shukla ...	Secy., Public Service Commission, Rajkoat.
352	Mr. D. P. Vyas, B.A., B.T ...	Head Master, Rajpipla High School, Rajpipla
353	*Prin. C. C. Shah, M.A., B.T. ...	Desai Pol, Surat.
354	Mr. S. H. Dandekar. ...	Sadashiv Peth, Poona.
355	*Mr. Vsantrao Dhongde ...	Raiwar Peth, Poona.
356	*Mr. Narayanrao Bogam ...	Ganj Peth, Poona.
357	*The Admin. Officer, Dist. School Board ...	Bombay.
358	The Admin. Officer, Dist. School Board ...	Thana.
359	The Admin. Officer, Dist. School Board ...	Kolaba, Alibag.

S. No.	Name.	Address.
360	*The Admin. Officer, Dist. School Board ...	Ratnagiri.
361	*The Admin. Officer, Dist. School Board. ...	Nasik.
362	*The Admin. Officer, Dist. School Board. ...	Poona.
363	The Admin. Officer, Dist. School Board. ...	Satara.
364	The Admin. Officer, Dist. School Board. ...	Sholapur.
365	The Admin. Officer, Dist. School Board. ...	Ahmednagar.
366	The Admin. Officer, Dist. School Board. ...	East Khandesh Jalgaon.
367	*The Admin. Officer, Dist. School Board. ...	West Khandesh, Dhulia.
368	The Admin. Officer, Dist. School Board. ...	Ahmedabad.
369	The Admin. Officer, Dist. School Board. ...	Kaira.
370	The Admin. Officer, Dist. School Board. ...	Surat.
371	*The Admin. Officer, Dist. School Board. ...	Broach.
372	The Admin. Officer, Dist. School Board. ...	Panch Mahals, Godhra.
373	The Admin. Officer, Dist. School Board. ...	Dharwar.
374	The Admin. Officer, Dist. School Board. ...	Belgaum.
375	The Admin. Officer, Dist. School Board. ...	Bijapur.
376	*The Admin. Officer, Dist. School Board. ...	Kanara, Karwar.
377	The Admin. Officer, Mun. Sc. Board. ...	Bandra.
378	The Admin. Officer, Mun. Sc. Board. ...	Nasik.
379	*The Admin. Officer, Mun. Sc. Board. ...	Malegaon.
380	The Admin. Officer, Mun. Sc. Board. ...	Poona.
381	The Admin. Officer, Mun. Sc. Board. ...	Satara.
382	The Admin. Officer, Mun. Sc. Board. ...	Sholapur.
383	*The Admin. Officer, Mun. Sc. Board. ...	A'Nagar.
384	*The Admin. Officer, Mun. Sc. Board. ...	Jalgaon.
385	*The Admin. Officer, Mun. Sc. Board. ...	Amalner.
386	*The Admin. Officer, Mun. Sc. Board. ...	Dhulia.
387	The Admin. Officer, Mun. Sc. Board. ...	Ahmedabad.
388	The Admin. Officer, Mun. Sc. Board. ...	Nadiad.
389	The Admin. Officer, Mun. Sc. Board. ...	Surat.

S. No.	Name.	Address.
390	The Admin. Officer, Mun. Sc. Board ...	Broach.
391	The Admin. Officer, Mun. Sc. Board ...	Dharwar.
392	The Admin. Officer, Mun. Sc. Board ...	Hubli.
393	The Admin. Officer, Mun. Sc. Board ...	Bekigir.
394	The Admin. Officer, Mun. Sc. Board ...	Bijapur.
395	The Admin. Officer, Mun. Sc. Board ...	Belgaum.
396	Mr. S. P. Barve	V. N. Vidyavihar, Dadar.
397	*Mr. V. C. Deodhar	Poona. 4.
398	Mr. J. V. Joshi	Chalak Mahila Vidyalaya, Ratnagiri.
399	Mr. Y. M. Joshi	Bombay.
400	*Mr. Yesawantrao Mehmdale	Poona.
401	Mr. C. G. Paluskar	Nasik.
402	*Mr. R. C. Shah	Mehemadabad.
403	Alfred High School	Bhavnagar.
404	Urdu Training College	Poona. 1.
405	Supdt. Dastur N. High School.	Poona. 1.
406	Supdt. Anglo Urdu Girl's School	Poona. 1.

APPENDIX (3)

List of persons who were invited to give evidence before the Committee for Music Education. Names of those who appeared for oral evidence are shown by asterisks.

Karnatak—Group.

- | | | |
|-----|--|--|
| *1 | Mr. R. N. Desai, Akhbaravis
B. A. | Hubli. |
| 2 | Sangit Vidwan Krishtacharya
Hulgar | Near Subrao Byahati's
House Hubli. |
| *3 | Mr. S. V. Joshi, B.A., LL.B.,
Pleader | Joshi's Farm. |
| *4 | Mr. Mallikarjun Mansoor,
Musician | Dharwar. |
| *5 | Mr. T. K. Pitre, B. A., LL.B.
Pleader | Talykhalchi Galli, Shivaji Road, Dharwar. |
| 6 | Mr. Hanmantrao Walvekar | Gopalgiri Chawal, Dharwar. |
| 7 | Prof. Rueben | Vice Principal Vijaya College, Bijapur. |
| *8 | Mr. V. V. Utturkar, Sangit
Visharad | Anandmurti Sangit Vidyalaya, Kirloskar
Road, Belgaum. |
| *9 | Mrs. S. Channapattanani, for
the Principal, Basic Training
College | Dharwar. |
| *10 | Mr. Bhadri, Music Teacher, for
the Principal K. F. Board's...
Training College. | Dharwar. |
| *11 | Mr. Yadupati Katti, Music...
Teacher for the Principal
Training College for men. | Dharwar. |
| 12 | The Principal K. L. E. Train-
ing College | Hubli. |

S. No.	Name.	Address.
13	The Principal, Women's Training College ...	Dharwar.
14	The Administrative Officer, District School Board. ...	Dharwar.
15	The Administrative Officer, Municipal School Board. ...	Hubli.
16	The Administrative Officer, District School Board. ...	Belgaum.
17	The Educational Inspector, Southern Division. ...	Dharwar.
18	Mr. N. B. Nadgir. Retd. A.O.D.S.B. ...	Navalgund.
19	Inspectress of Girl's Schools, Southern Division ...	Dharwar.
20	The Administrative Officer, Municipal School Board. ...	Dharwar.
*21	Mr. Bhagwat, Music Teacher ...	Mission High-School Dharwar.
*22	Mr. D. C. Tamhaukar, Sangit Visharad, Music Teacher, ...	Belgaum.
23	Rambhau Kundgolkar, alias Sawai Gandharva ...	Hubli.
POONA—GROUP.		
*24	The Executive and the Staff of the Poona Bharat Gayan Samaj and its Bhaskar Sangit Vidyalaya. Sirdar G. N. alias Abasaheb Mujumdar, Vice President. Mr. S. V. Kelkar, Chairman. Managing Committee. Mr. Bapurao Ketkar, Principal, Bhaskar Sangit Vidyalaya. Mr. R. Y. Ranade, Member. Mr. N. S. Patankar, Member. Mr. D. G. Datar, Joint Secretary. Mr. V. V. Kelkar, Joint Secretary. Mr. P. R. Bhope, Music Teacher, B. S. Vidyalaya. Mr. D. R. Bhope, Music Teacher, B. S. Vidyalaya. Mr. B. S. Ashtekar, Music Teacher, B. S. Vidyalaya. Mr. S. K. Vaidya, Music Teacher, B. S. Vidyalaya. Mr. S. G. Chinchnikar, Music Teacher, B. S. Vidyalaya.	Poona 2.
25	Dr. V. N. Pabalkar ...	Poona.
26	Mr. Haribhau Deshpande, Musician, ...	Poona.
27	Shriyut P. H. Deshpande. Ayurvedacharya. ...	Poona.
*28	Prof. N. R. Marulkar, Music Teacher. ...	Ahilyadevi Girls' High School, Poona, 2.
*29	Mr. Shankarrao Limaye ...	Music Teacher, Modern High School.
*30	Prof. A. G. Mangrulkar ...	S. P. College, Poona.

S.No.	Name.	Address.
*31	Mr. V. D. Ghatge, Music Teacher.	... Mahila Training College, Yerandavana.
*32	Mr. S. C. Divekar,	... Poona.
*33	Mr. B. N. Virkar, Superintendent,	... New English School, Nana Wada, Poona.
34	Dr. Kamalabai Deshpande	... Poona.
*35	The Administrative officer,	... Municipal School Board, Poona.
36	The Administrative Officer,	... District School Board, Poona.
*37	Miss. Suman Trimbak Athalye.	Poona.
*38	Shreut N. D. Tambeshastr, Musician,	... Poona.
39	Mr. Atitkar, Karyavaha, Tilak Maha Vidyapit	... Poona.
*40	Mr. Bapat, Superintendent, N. M. V. High School,	... Poona.
*41	Mr. Govindrao Desai, Principal, Gopal Gayan Samaj,	... Poona.
42	Mr. D. V. Paluskar, Musician	... Poona.
43	Mr. S. V. Powar	... Poona.
*44	Pt. Y. S. Mirashibuwa	... Poona.
*45	Prof. G. B. Kolhatkar	... Poona.
*46	Mr. Narharbuwa Patankar, for Hari-Kirtanottejak Sabha,	Poona.
*47	Executives of Gandharva Mahavidyalaya and Bharatiya Sangeet Prasarak Mandal	... Poona.
	Shrimant Dadasaheb Patwardhan, Vice President,	... Poona.
	Bharatiya Sangeet Prasarak Mandal.	
	Mr. D. V. Bhonde, Member, Governing Body, B. S. P. Mandal,	... Poona.
	Mr. M. G. Gokhale, Vice Principal, G. M. V.	... Poona.
	Mr. P. R. Pandit, Life-Member and Music Teacher, G.M.V.	Poona.
	Mr. D. G. Marathe, Life Member and Music Teacher, G.M.V.	Poona.

BOMBAY GROUP

*48	Shrimati Hansa Mehata	... Interviewed at Bombay.
*49	Mrs. Gangaben Upadhye	... Suniti Girls' High School.
*50	Mr. Ramprasad Baxi	... The Anandilal Podar High School.
*51	Mrs. Indirabai Joshi	... The Vanita Vishram Girls' School.
*52	Mr. P. M. Joglekar.	} ... The New Era School.
*53	Mr. C. T. Vyas.	
*54	Mr. Pinakin Trivedi	
*55	Mr. Nalinibhai Patel.	
*56	Mrs. Sushmaben Patel.	} Modern School.
*57	Mr. Raman Vakil.	
*58	Mr. Yeshwantrao Purohit.	
*59	Mr. Manubhai Vaidya.	} General High School Ghatkopar.
*60	Mr. Dhirubhai Desai	
*61	Mr. Tambe.	
*62	Mr. M. Diwanjee ...	
*63	Mr. Bhimrao Shastri	} ... Fellowship School.
*64	Mr. Upadhyaya - Principal	

S.No.	Name.	Address.
*65	Dr. Motichandra ...	Curator, Art Section.
*66	Mr. R. G. Gyani ...	Curator, Archeological Dept.
*67	Mr. Pandit Laxmanprasadji Chaube	} of Kirtan Sampradaya.
*68	Pandit J. M. Ahivasi	
*69	Mr. B. B. Vyas ...	Vithalbhair Patel Road, Bombay.
*70	Mr. J. S. Dave ...	Oriental Translator to Government, Bombay.
*71	Mr. F. J. Vakil ...	Gamdevi, Bombay.
*72	Mr. Himatlal Ganeshji Anjaria	Khar
*73	Mr. Swami Vallabhdas	Bhuleshwar, Bombay.
*74	Mr. Firoz Dastur ...	Musician, Bombay.
*75	Mr. Ramnarayan Pathak, President, Gujrathi Sahitya Parishad ...	Bombay.
*76	Mr. Jugmohandas Kalyandas Modi, B.A., LL.B.	Ridge Road, Bombay.
*77	Mr. S. P. Raval ...	Forbes Gujerati Sabha, Bombay.
*78	Dr. R. K. Trivedi ...	Andheri, Bombay.
*79	Prof. Velankar ...	Altmont Road, Bombay.
*80	Mr. Dhansukhlal K. Mehta	Santa Cruz, Bombay.
81	Mr. Dinkarrao Amembal.	Bombay.
*82	Mr. Bhaskarrao Amembal	Bombay.
83	Mr. Ajmat Hussaiukhan, Musician.	Bombay.
*84	Master Manohar Barve, Musician.	Bombay.
85	Mr. Gururao Deshpande, Musician.	Bombay.
*86	Mr. Bhimrao Shastri, Music Teacher, for the Principal, Fellowship High School,	Bombay.
*87	Mr. Wamanrao Deshpande	Bombay.
*88	Mr. Baburao Gokhale, Musician	Bombay.
89	Mr. G. N. Joshi, B.A., LL.B.	His Master's Voice Co., Bombay.
*90	Prof. Balkrishna Buwa, Kapileshwari, Musician.	Bombay.
*91	Mr. Shankarrao Khata	Bombay.
92	Mrs. Shilavatibai Ketkar	Bombay.
93	Dr. H. G. Moghe	Bombay.
*94	Mr. G. K. Nimkar	Bombay.
95	Mr. Y. S. Palekar	Bombay.
*96	Mr. Tulshidas Sharma, Musician.	Bombay.
*97	Mr. Vasantrao Rajopadhye, Musician	Vyas Sangeet Bhuwan, Dadar.
*98	Prof. Narayanrao Vyas.	Vyas Sangeet Bhuwan, Dadar.
*99	Prof. Shankarrao Vyas	Vyas Sangeet Bhuwan, Dadar.
100	Chairman, Schools' Committee (Bombay Corporation)	Bombay.
101	The Registrar, University of Bombay	Bombay.
*102	Ustad Vilayatkhani	Bombay.
*103	Pt. S. N. Ratanjankar, Principal, Marris College	Lucknow.
104	Pandit Onkarnath Thakur	Surat.
105	Mr. D. L. Roy.	Bombay.

S.No.	Name.	Address.
GUJARAT GROUP.		
<i>Ahmedabad.</i>		
*106	Mr. R. C. Shah.	... Paraskui, Mehamadabad.
107	The Head Master, Vithal Kanya Vidyalaya	... Nadiad.
108	Mr. Purushottambhai Gandhi...	G. M. V. Rajkot.
*109	Mr. Babubhai Avaderia	... Ahmebabad.
*110	Mr. Harkant Shukla, B.A., LL.B.	Secretary, Public Service Commission, Saura- shtra Govt, Rajkot.
*111	Mr. S. D. Gadre, Musician	... Charotar Edn. Socy. Anand.
*112	Mr. Chaitannya Prasad Diwanjee	... Gujarat Vernacular Society, Ahmedabad.
*113	Mr. Keshavram Shastri	... Gujarat Vernacular Society, Ahmedabad.
*114	Mr. Atre, Music Teacher	... Karve College, Ahmedabad.
*115	Miss Gitaben Saabhai	... Shahibag, Ahmedabad.
*116	Prin. Jhinabhai Desai	... C. N. Vidyavihar, Ahmedabad.
*117	Mr. Kalidasbhai Bapubhai Joshi.	... Vasant Kunj, Ahmedabad.
*118	Mr. Bhimbhai K. Desai, Musician.	... Ahmedabad.
119	Mr. Raojibhai Patel, Musician.	... Ahmedabad.
120	The Administrative Officer, ... Dist. School Board, Ahmeda- bad.	... Ahmedabad.
*121	The Administrative Officer, Municipal School Board	... Ahmedabad.
122	Mr. Nanubhai K. Desai, Musician	... Ahmedabad
123	Mr. Pranlal Vadilal Shah, Musician	... Ahmedabad.
124	The Principal, Municipal Girls' School	... Ahmedabad.
*125	Mr. Gopairao Joshi, Musician...	Gandharva Maha Vidyalaya, Ahmedabad.
*126	Mr. Narendra Shukla	... Gujarat Socy., Ahmedabad.
*127	Mr. Vasantrao Tendulkar, Music Teacher.	... C. N. Vidya Vihar, Ahmedabad.
*128	Mr. V. R. Athavale,	... Music Teacher, Ahmedabad.
*129	Shri. Champaklal Naik	... Ahmedabad.
*130	Shri. G. G. Dhruva	... Ahmedabad.

BARODA GROUP.

131	Mr. Chandravadan, C. Shah,	... Principal, Jain Bharati High School, Surat. M.A., B.T., LL.B.
132	Mr. Pritamlal Mujumdar, Prin- cipal, Jain High School, Gopipura	... Surat.
133	Mrs. Chandrikabai Pathakjee M.A., B.T.	... Surat.
*134	Master Dinanath, Musician	... Haripura, Surat.

S.No.	Name.	Address.
135	The Principal, Arya Kanya Vidyalaya.	... Baroda.
*136	Mr. Ramamlal Vasantlal Desai...	Siddharth Road, Baroda.
*137	The Principi, The Raj-pipla High School,	... Rajpipla.
*138	Mr. G. M. Bhat, Asstt. Scout Commissioner	... Broach.
139	Mr. Ishwarbhai Patel	... Anand.
140	Mr. G. M. Trivedi	... Music Teacher, Anand.
*141	Mr. Nighoskar, Vice-Principal, College of Music	... Baroda.
*142	Prof. Apte, College of Music. ...	Baroda.

